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(FOR LIST OF CONTENTS SEE PAGE 272)

A. K. GLAZOUNOV

BY LEONID SABANEEV

To Glazounov has befallen a rare experience; during his lifetime he has become a historical figure, a part of musical history, and has been numbered amongst the musical saints. It must not be inferred from this that he is obsolete and belongs entirely to the past. No; his music has simply been canonized, and permanently added to the musical history of Russia and perhaps of the world. But the creator of this already classical and historical music still lives amongst us, and we can meet him and converse with him.

To me there is always something distressing in such a meeting, just because Glazounov is not a contemporary composer; I feel as though I were greeting Beethoven, or Wagner, or some musical myth, something to which our human, everyday standards do not apply. Nevertheless this myth lives, and actually talks, though but sparingly, as becomes a myth (even before he was a myth he had little to say), and this enhances the painful impression.

Beyond question Glazounov was and remains a brilliant figure in Russian musical history. And he was unexpected by his contemporaries. In the flourishing period of Russian impressionist romanticism, in the years of the cultivation of Russian operatic and vocal music, no one anticipated the sudden appearance of a powerful symphonist of the first rank, an instrumentalist and composer of very high technical and cultural endowments. Russian music, as we know, had always been developed along the line of the intensifying of dilettante principles, had always striven to accomplish certain unprecedented and autonomous paths in art. There were musical thinkers, such as Serov, who even asserted that in all probability there would never be any Russian symphonies, and that the future of Russian music lay in song and opera only. And suddenly there appears this tranquil academic symphonist, who ignores opera and descriptiveness and vocal music; a Russian Brahms, gifted with the technique of composition, with a titanic mastery which seems to have been born with him, the exact opposite of the famous 'mighty band,' from whom nevertheless he sprang. Rarely, perhaps, have the historical laws of the periodicity of musical styles and the contrast of adjacent musical periods stood out in such high relief as in the case of Glazounov. A pupil and spiritual son of Russian romantic impressionism, of the Russian

national school known as the *Kuchka*, he proved to be antagonistic to it at every point. Even the fundamental quality of the *kuchkisty*—the national spirit—passed him by. Glazounov is possibly the most persistent internationalist and Westerner in Russian music. (Tchaikovsky, however, was rarely guilty of ethnographic nationalism.)

In place of the *Kuchka's* cult of nationalism he adopted (perhaps unconsciously, but so much the better for him), a neutral and extra-national Europeanism; in place of the cult of descriptiveness, the cult of absolute music; in place of amateurism, professionalism and even academicism; in place of the search for new paths, a devotion to the culture already attained by the West; in place of the furious pursuit of colouring, a graphic, neutral style, black and white instead of colour. Glazounov proved to be the unconscious negation of all the principles by which Russian art had existed prior to him, but this negation was organically indispensable to Russian music.

Perhaps from the very first his tastes were those of a wise moderation, from which all true musical conservatism springs. Glazounov is a conservative by nature, but not a reactionary. Conquests of the new are not foreign to him, though he himself does not achieve them intentionally. Always moderate in everything, he has no inclination for glaring colours; in his works the features of the prototypes whom he had to follow are constantly prominent. On the whole his music is mildly Wagnerian and Brahmsian, without the daring and titanic qualities of the former, and the straightforwardness of the latter; Glazounov's temperament was such that the titanic and the emotional were not natural to him. He is an artist of the architectural type. His creations are edifices, enduring in their cold and absolute beauty. He is not an objective artist who, like the *kuchkisty* and the impressionists, describes something external to himself, nor an individualist, such as Scriabin and Tchaikovsky, concerned only with his intimate thoughts and experiences. His tonal material is abstract, and its beauty lies in its abstractness. Glazounov has never written anything abnormal or unbeautiful; the grotesque, the caricature, the farce, are alien to him—he lives entirely in the kingdom of beautiful tonal lines. But every one may not care to remain for long in this chilly atmosphere, unwarmed by the presence of the living human spirit and its tragedy. Glazounov is not a tragedian, and tragedy is excluded from the scope of his music. He soothes the emotions, and by the touch of his mastery moderates tragedy of any kind, and turns it all into something proportionately beautiful.

His position in Russian history is therefore analogous to that of Mendelssohn in German music, and of Saint-Saëns in French music. It

is an enlightened academicism in which everything is borrowed from the romantics, nothing is exaggerated, and the whole is made smooth and even by the great skill of the composer. To the emotionalist, such music has little to say; it seems defective, and does not justify itself and its designation; he feels that its tranquil beauty is lacking in motive. But I doubt whether anyone can deny that the appearance of such geniuses in the history of music is necessary, and perhaps especially necessary in so impetuous and unbalanced a sphere as that represented by the young musical culture of Russia.

Glazounov, like Mendelssohn, came into the world fully equipped and possessed of an innate mastery. It would seem strange to talk of his pupilage. Of whom, indeed, could he learn, when the great composers then on the Russian horizon had neither mastery nor technique, or, if they had, it was some specific knowledge for personal use? Glazounov acquired his musical skill of himself, and therefore could only be a teacher, and not a pupil; and in actual fact the *kuchkisty* themselves admitted that they had something to learn from him. It would, however, be more correct to say that Glazounov himself, as well as his tutors, the *kuchkisty*, realised neither his significance nor his rôle as a refreshing draught in the burning desert of Russian musicality. His sphere is a calm and peaceful æstheticism, but an æstheticism free from affectation, healthy and full-blooded. Consequently his defection from opera, the field of Russian musical activity from time immemorial, to the impassively beautiful realm of the ballet was a matter of chance. Possibly this ballet outlook, this sense of the world as a cold and beautiful legend, constitutes the fundamental note of his life, of which Glazounov, like Mendelssohn, has had no cause to complain. The combination of beautiful tonal lines and the beautiful lines of the human figure and its movements is quite natural. We have here emotion and feeling (which merely provide an occasion for more whimsical ornamentation), but never that weariness of the spirit, that contact with the depths, so characteristic of the Russian soul. Glazounov's symphonies are ballet entr'actes or incompletely embodied ballets, just as his ballets are choreographic symphonies. In them we hear nothing of the heroic and epic spirit of the Beethoven symphony; they resemble—all of them—the apotheoses of the ballet, and are like triumphal, festal music carried to the limits of artistry. Glazounov is the poet of the sumptuous festival of life, of the splendour of colours, lines, and tones, but a splendour free from extravagance and at the same time monumental and inspiring. It is the splendour of Russian imperialism, and Glazounov's musical structures have something in common with the architectural style of his

native city, St. Petersburg—the same durability and exceptional solidity, the monumentality, the absence of anything clamant or provocative, the proud repose and granite coldness of the Northern capital in which his genius grew up and gathered strength; the same internationalism with which the window broken through upon Europe by Peter the Great glitters; and the same rôle is played by Glazounov's music, also in its way a window upon Europe—the window of Russian music through which, almost for the first time, it found an organic communication with the great channel of European mastery. And this creative work is as abstract, and sometimes as oppressively cold, as the majestic colonnades of St. Isaac's Cathedral and the vast Winter Palace: on it is stamped, possibly against the will of its creator, the same idea of a sort of overwhelming authority, of a stern, inhuman, calm imperialism.

Just as St. Petersburg, in spite of its western quality, is a Russian city, so Glazounov, a St. Petersburg composer, is in the final reckoning a Russian composer. He was not one of those who cannot separate their work from their life, such as were the majority of the great Russian artists, for whom art was the confession of the soul, the tormenting revelation of it to the crowd, greedy without knowing why, for some mystical experience. Glazounov's life and soul do not find expression in his creative work; for him life and creative work are independent entities. It is difficult to conceal the fact that these very qualities of his genius have usually been accepted as defects; Russia and the West have always expected of a Russian musician these revelations of the spirit, either personal or national, and it is impossible to find them in Glazounov. He is a Westerner, but the lawful son of Russian musical culture.

His style, as I have already stated, was born with him, and therefore has undergone but insignificant changes. His mastery was enhanced and attained its culmination in the last Symphonies (the sixth, seventh, and eighth), but the type of music persisted. In this mastery, in the ease with which he solved the most complex problems of musical construction, Glazounov reminds us again of Mendelssohn and Mozart. His solution is so clear, so luminous, so musical, that one is not even conscious of the difficulties, and the listener who hears the beautiful, luscious music has no suspicion of the brain-racking work involved in the polyphony. One has only to recall the seventh and eighth Symphonies in order to be convinced of the extent of Glazounov's mastery of the task of the contrapuntist—to combine very great complexity and extremely beautiful and lucid form. As contrapuntists all other Russian composers cannot but appear puny in comparison with him; he was the first in Russia to bridle the untractable steed of polyphony and make it as quiet as a lamb.

The first stage of Glazounov's creative work retains traces of the influence of *Kuchka*, displayed in a lingering inclination for programme music ('The Kremlin,' 'Stenka Razin,' 'The Sea'), for descriptiveness, for orchestral colour ('The Sea' was written for an augmented orchestra). Subsequently all this disappears in symphonism. Until lately the number of Glazounov's compositions in the orchestral sonata form has exceeded that of any other Russian composer, but in this respect (we will say nothing as to quality) Myaskovsky is beginning to rival, and even to surpass him. If we turn to the inner content of Glazounov's symphonies, however, it will appear that in spite of their 'ballet' psychology they are perhaps the most symphonic in Russian music. Borodin's symphonies sound like symphonized opera entr'actes; Tchaikovsky's are on the whole symphonic lyrics, and too individual; whilst Scriabin's, notwithstanding their regular sonata form, are programmatic symphonic poems. Glazounov alone has raised the standard of Russian symphonism pure and simple, and only in him do we find the idea of the symphony as a form simultaneously grandiose, epic, and ingenious, inclined neither to the lyrical, nor to the programmatic, nor to the prolixity of the impressionists. It is early to speak of the symphonies of the new composer Myaskovsky, or of the still more youthful Shostakovich, upon whom criticism has not yet pronounced its verdict. The symphonism of Prokofiev, notwithstanding the unquestionable merits of his music, seems to me but little symphonic.

Glazounov originated and completed a period of Russian instrumentalism. His influence on Russian music cannot be doubted, in spite of the fact that his outlook was foreign to the majority of his successors. He influenced even the ardent and enthusiastic Scriabin, whose æsthetic credo was the exact opposite of Glazounov's. But Glazounovism as a tendency has proved to be infertile, as is usual in the case of titans and geniuses who have too thoroughly embodied in their creative work the idea underlying their outlook on the world. The general traits of the succeeding generations of Russian musicians, though not unaffected by Glazounov, have been developed in defiance of his artistic trend. The most brilliant of them and the nearest to Glazounov is Myaskovsky.

Glazounov's talent attained its fullest development in 'Raimonda' and the sixth Symphony, his mastery in the seventh and eighth Symphonies. It is an instructive and interesting fact that his music, though apparently without positive signs distinguishing it from any other, has a characteristic, a sort of integral physiognomy of its own, again with a resemblance to city architecture. Glazounov builds his musical edifices without

any intention of creating a new style; he merely levels and polishes, as it were, the styles already existing; and yet the result is peculiar to himself. In the same way the architects who imitated the baroque and empire of their day unwittingly worked out the genuine 'Russian empire' style (the 'St. Petersburg style').

During the years immediately preceding the war, and almost throughout the revolution, Glazounov was silent and wrote nothing. In this he shares the fate of his younger contemporary, Rachmaninov. I think their silence is due to similar causes—both have prematurely become historical figures; both have felt with all the sensitiveness of great artists their isolation in the new musical world and their inability honestly to conform to it. Both are fine and sincere artists, who adhere to conservative principles where their art is concerned. Glazounov was not always in sympathy with the music of the later Wagner, and Strauss, Debussy, and Scriabin were ever foreign to him, though in Scriabin the gifted composer of 'Raimonda' may at times have been vaguely conscious of some other musical truth with which he was unfamiliar. Rimsky-Korsakov was more compliant and more sensitive to modernism than Glazounov, who is slow to change, and who could not but realise that his music had already become a part of history, and that subsequent history would follow other and strange paths with which he had no sympathy. Possibly a great and gifted musician such as Glazounov might have pretended to belong to the extreme left and have worked on the new lines, but he, like Rachmaninov, was prevented from doing so by his absolute musical honesty, the honesty of an artist to himself, a quality with which many are nowadays unacquainted. Glazounov could not follow the modernism of the new impressionists, the Russian Debussists and Scriabinists, nor the latest generations of Russian music of the Prokofiev and Stravinsky type, and he became silent, preferring to retire into the living history of Russian music with the traits which had created that very history, rather than with a tardy and incomprehensible grimace disown his musical ego.

And so one of the greatest of Russian composers has held his peace for nearly fifteen years, and this silence strengthens the impression which he gives us of a living monument. His last creations include the music to 'The King of the Jews' and 'Salome'; in them he is on the verge of an attempt to reconcile his outlook with certain new tendencies (preferably Strauss's), but evidently they do not satisfy him, and he sinks into a silence which reminds us of Rossini's famous submergence in an artistic Nirvana, but which is dictated by entirely different impulses—Glazounov, that typical professional composer,

is the last person whom one could reproach with artistic indolence.

The silence of Rachmaninov and Glazounov breathes of tragedy. Is it only the personal tragedy of two composers who are behind the times, who have said their say and feel the uselessness of repeating themselves, or can we foresee in it still more tragical prospects for art in general? The silence of these great musicians is accompanied not only by a sense of the inutility of their own creative work, but also by an unmistakable perplexity with regard to the whole of the contemporary output. Has music really advanced, and do only the laggards fail to understand the paths which it follows, or has it merely gone astray, with the connivance of those by whom it is surrounded? It is very difficult to find an answer at the moment, but it is significant that more and more frequently I have occasion to witness the frank and naïve enthusiasm of musicians and audiences at performances of Glazounov's symphonies, which above all things are musically beautiful; they seem like a new revelation, a vision of paradise, after the tortures to which the ears of the patient and submissive herd of listeners are subjected by modernist composers. Glazounov may or may not have grown old with his music, but we do know that he has a niche in the Pantheon of history. How the contemporary experiments on our much-enduring ears will end, and what place is prepared for them in history, we are quite unable to say, and we cannot look for an answer until ten, twenty, or even more years have elapsed.

(Translated by S. W. Pring.)

#### ANTONIO CALDARA (1670-1736)

BY CECIL GRAY

One of the most serious blemishes in the third edition of Grove's 'Dictionary of Music and Musicians' is undoubtedly the omission of any reference to Antonio Caldara. Whether it is to be regarded as intentional or due merely to some unaccountable oversight is difficult to say, but seeing that his name appeared in the previous editions of the work we shall probably be right in assuming the former. In either case, however, it is to be hoped that this defect will be remedied in the next edition, for although his admirable aria 'Come raggio del Sol' may be the only specimen of his art that has capriciously survived up to the present day in our concert programmes, Caldara is by no means an obscure or unknown composer. On the contrary, his best work, and notably that of it written for the Church, has always received the respectful attention it deserves from all students of the age in which he lived. Indeed, there can be little doubt in the mind of any one who is acquainted, however superficially, with

Caldara's music, that he is one of the most important figures of the period immediately preceding Bach and Handel, and one of the greatest, if not the very greatest, of the Italian masters at the end of the 17th and the beginning of the 18th centuries.

Of his life we know extremely little, and what we do know is not of great interest. He was born at Venice in 1670, and became a pupil of Legrenzi, one of the leading composers and teachers of the day. His first opera was produced in his native city with great success at the early age of eighteen, and the next thirty years or so of his life were spent in various Italian cities—Rome, Milan, Mantua, Bologna, &c.—in the course of which he acquired a great reputation both as a 'cellist, in which capacity he was reckoned among the foremost virtuosi of his day, and as a composer of operas and chamber music. In 1712 we find him at Vienna, in 1715 at Madrid, and finally at Vienna again, where he occupied the post of vice-chapelmaster under the celebrated contrapuntist Fux to the Emperor Charles VI., a post which he continued to occupy until his death, in 1736.

The greater part of his work is equally unknown to us, and like that of so many other composers of the period lies scattered in manuscript in various libraries and private collections throughout the whole of Europe. Consequently, to become acquainted with his entire output, comprising over seventy operas, thirty oratorios, thirty Masses both *a cappella* and instrumentally accompanied, to say nothing of a vast quantity of chamber music and miscellaneous compositions for church purposes, would in itself be the task of a lifetime. According to the most recent edition of Riemann's 'Musik-Lexikon' (1922), a German musicologist, Herr Felix von Kraus, is actually engaged on the task, but up to the present time, so far as I am aware, his promised monograph has not yet appeared.

In default, therefore, of the data provided by a reliable, first-hand examination of the existing works in manuscript, we are compelled to rely exclusively upon the meagre fare afforded by such of Caldara's works as were published in his lifetime, and those that have been reprinted in modern editions. The first category would seem to consist of merely twenty-four Sonatas for two violins and bass (1700-01), and a collection of two- and three-voice Motets with *basso continuo* (1715), to which may be added a book of Masses with instrumental accompaniment published shortly after his death. Modern reprints, apart from innumerable arrangements of the aria already mentioned ('Come raggio del Sol'), are practically confined to the invaluable large volume of his Church music published in the series 'Denkmäler der Tonkunst in Österreich' (XIII. Jahrgang, Erster Teil), by Eusebius Mandyczewsky in 1906, a fine Fugue



for accompanied voices in the 'Auswahl vorzüglicher Musik-Werke' (No. 41), and two specimens of his chamber music contained in Riemann's 'Collegium Musicum' (No. 44) and in the same editor's 'Musikgeschichte in Beispielen.'

This may perhaps seem to be too small an amount of material on which to base even so modest and unpretentious a study as this of the work of such an exceptionally prolific composer as Caldara. It may legitimately be questioned, however, whether it is ever really necessary to know all, or even most of, any man's work in order to form a reliable estimate of his talent.

We do not need to wade conscientiously through the complete works of a Beethoven or a Schubert in order to appreciate their greatness or the nature of their intrinsic qualities. In each case a few selected works will serve just as well—perhaps even better, when we consider the vast amount of inferior stuff that each turned out which would be better forgotten—and the same applies with even greater cogency to lesser men. In the second place it must be remembered that it is a characteristic of the age in which Caldara lived that composers, in contra-distinction to those mentioned above, maintained a remarkably consistent level of accomplishment, and that not until the second part of the 18th century, generally speaking (there may be a few exceptions), do we find a wide gulf separating the best of a man's work from his worst. Consequently, even if we had the entire output of Caldara at our disposal it is improbable that the final impression we would receive of his talent would differ appreciably from that based upon a mere handful of compositions chosen more or less at random. It is true that what we have of it does not enable us to form any idea concerning his merits as a composer of operas, but seeing that there is general agreement among those who have most closely studied his music to the effect that he is first and foremost a composer of Church music, this deficiency need not trouble us overmuch. Certainly what we know of his chamber music—and that is a good deal—bears out this contention, for admirable though many of his trio sonatas may be, they cannot be said to equal the finest chamber works of such predecessors and contemporaries as Corelli, Veracini, Locatelli, or Vivaldi. In what we know of his Church music, on the other hand, he can stand comparison with any composer of his age. The 'Denkmäler' volume of his Church music may therefore be said to supply us with sufficient material to enable us to form at least a rough idea of the general characteristics of his art, and to serve as the basis for a comparison between him and his most eminent contemporaries in respect of stature and significance.

In his erudite introduction to the volume in question, Mandyczewski justly praises Caldara

for his superb melodies, 'of which the noble, soaring lines, the architectural construction, and the deep expressiveness of the words, stamp them as belonging to the finest of a period exceptionally rich in melody.' That this is not excessive praise can be readily ascertained by any one willing to take the trouble of looking at the works for himself; to give sufficient quotations in justification of this contention would require more space than can be here afforded, for it is not a question of an outstanding phrase here and there, which could be easily detached from its context like an epigram, but of a consistent, homogeneous melodic flow from first bar to last of each composition.

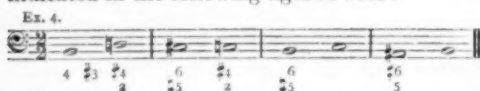
Mandyczewski goes on to say that the rhythmic and harmonic interest of Caldara's work is, on the contrary, comparatively small. The first part of this statement is probably justified; nowhere in his work do we find the rhythmic vitality and inventiveness of some of his compatriots such as Vivaldi or Marcello. This deficiency, however, is to a great extent only the outcome of his qualities, for a high degree of rhythmic interest is incompatible with the particular vein of mysticism and introspection which is characteristic of all his best work, in this selection at least. This quality, incidentally, distinguishes him sharply from all his Italian colleagues, save occasionally Lotti, and might perhaps be accounted for by his long residence in Vienna, and his consequent absorption to a certain extent of Teutonic characteristics. On the other hand it must be remembered that at this time Vienna was the reverse of Teutonic in its culture and artistic ideals, and we shall consequently be safer in assuming that this striking feature of Caldara's work is essentially individual and personal.

That Mandyczewski should, however, find a lack of harmonic interest in Caldara's music is distinctly surprising, to say the least, for it is precisely the strength and audacity of his harmonic writing, and in particular his great mastery of chromatic resource, that strike one most strongly on looking at his work for the first time. Not that he is exceptional in this respect; indeed, the best Italian masters of the period are often extremely interesting harmonically, and not at all the mere insipid melodists they are commonly supposed to be. Caldara's chromaticism, however, is peculiarly individual, and not confined simply to the exploitation of the semi-tonally descending—or, less frequently, ascending—bass, which is one of the most popular and fruitful formulas of the period beginning with Purcell (or even earlier) and ending with Bach. He certainly makes use of it to a certain extent, and with great effect, like all his colleagues, but his more highly personal progressions are arrived at very differently, in a more deliberately colouristic manner. Particularly characteristic of his

style, for example, is his predilection for the progression from the flattened sixth of the scale to the augmented fourth, generally in the bass part, as in the following extracts : \*



He is also extremely fond of a chain of unresolved, descending chromatic sevenths, as indicated in the following figured bass :



and a more elaborate and truly magnificent example of the use of the device is to be found at the end of his 'Crucifixus,' which is quoted on p. 215 *et seq.*

It would obviously be absurd to suggest that these progressions are in any way unique, or even that they are not to be found frequently enough in the work of other composers of the same period. There is probably no single harmonic progression in the whole of music, any more than there is an isolated melodic phrase or rhythmical formula, that has never been used save by one man alone—or if there is it is fairly safe to say that it must be a very bad one. The fact remains that the habitual and consistent employment of such progressions as those quoted above, and the highly personal way in which they are handled, impart a curiously poignant expressiveness and a particular shade of mystical intensity to Caldara's work that one does not easily find elsewhere.

Nevertheless, despite the great beauty of his melody and the power and individuality of his harmony it is probably his ability to reconcile the claims of both these elements with the exigencies

of an intricate and finely-wrought polyphonic texture that constitutes Caldara's chief title to lasting fame. In this respect his 'Crucifixus' in sixteen real parts is one of the most remarkable works ever written. For it is not as if, like practically all other contrapuntal feats in a large number of parts, it was a mere exhibition of barren mathematical ingenuity, consisting almost entirely of a perpetual oscillation between tonic and dominant harmonies, and entirely devoid of musical interest of any kind. On the contrary, it is a work of intrinsic beauty, all technical considerations apart, and it is difficult to say which to admire the most: the beauty and expressiveness of the themes, the superb harmonic structure, or the consummate ease and mastery with which he handles such a vast number of voices. It is only at the cadences (where it is obviously unavoidable) that any strain or artificiality in the movement of the individual parts makes itself felt; otherwise they progress as naturally, logically, and inevitably as if there were only four or five of them to consider. The stupendous nature of such an achievement from the technical point of view can perhaps be fully appreciated only by those who retain painful recollections of their efforts in student days to write strict scholastic counterpoint in even such a comparatively small number of parts as seven or eight. For Caldara takes no liberties with the strict style save for the employment of hidden fifths or octaves, and consecutives by contrary motion. (Two parts moving from a unison to an octave, for example, or *vice versa*.) The concluding bars of this superb composition are reprinted on the pages following this article. It is given in full score, as, owing to the continual and intricate crossing of parts, its linear beauty can be properly appreciated only when thus set forth.

Although his fine *Te Deum* for two four-part choirs and orchestral accompaniment of *clarini*, trumpets, drums, first and second violins, violas, and trombones, shows that he was, on occasions, capable of great brilliance, it will generally be found that Caldara excels in the treatment of rather sombre themes, especially those associated with the Passion. Particularly noteworthy in this respect are the nobly expressive motets 'Laboravi in gemitu meo' and 'Miserere mei Domine,' for three voices and *basso continuo*, while his 'Stabat Mater,' from which the opening has been quoted above, is a consummate masterpiece from beginning to end, and worthy to be placed among the finest works of the period. The 'Missa Dolorosa' also, though slightly more florid in style, is scarcely if at all inferior. All things considered, however, it is undoubtedly the great 'Crucifixus' that represents the highest point to which Caldara attains; a work which, in nobility and grandeur of conception and sheer technical mastery, has few if any parallels in the entire literature of music.

\* The organ part, indicated by a bass part only in the original, is omitted for reasons of space. It merely serves to fill in the chords and double the vocal parts.

est, cru - ci - fi - xus e - ti - am pro no - bis,  
 est, et se - pul - tus, e - ti - am pro  
 est, et se - pul - tus, cru -  
 no - bis: sub Pon - ti - o Pi - la - to pas - sus, et se - pul - tus, e -  
 est, sub Pon - ti - o Pi - la - to pas - sus, et se -  
 est, sub Pon - ti - o Pi - la - to pas - sus, sub Pon - ti - o Pi -  
 tus - est, cru - ci - fi -  
 est, e - ti - am pro no - bis: pas -

est,  
 est,  
 est,  
 est,  
 pul - tus est.

est,  
 est,  
 est,  
 est,

[illegible]



et - - - - - se - - - - - pul - - - - -  
- sus, et se - - - - - pul - - - - - tus,  
pas - - - - - sus, et se - - - - -  
se - - - - - pul - - - - - tus, se - - - - - pul - - - - -  
et se - - - - - pul - - - - - tus.  
pas - - - - - sus, et se - pul - tus, et se - pul - tus est,  
se - pul - tus est, et se - pul - tus est, pas - sus, et se - pul - tus,  
et se - pul - tus, pas - sus, et se - pul - tus est, pas - sus,  
pul - tus est, et se - pul - tus, et se - pul - tus est, et se - pul - tus, et  
et se - pul - tus est, et se - pul - tus, pas - sus,  
pul - tus, et se - pul - tus est, pas - - - - - sus, pas - - - - - sus,  
pas - - - - - sus, et se - - - - - pul - - - - - tus, se -  
et se - pul - tus, pas - - - - - sus, et se -  
pas - - - - - sus, et se - pul - tus, pas -  
et se - - - - - pul - - - - - tus, se - - - - -

7 57 67 87



## SCIENTISTS AND MUSICIANS

BY KATHARINE E. EGGAR

One of the most penetrating books on Beethoven which the centenary brought forth was written by a man of science. I refer to J. W. N. Sullivan's 'Beethoven: his Spiritual Development,' and I refer to it not in order to speculate as to whether we have musicians capable of analysing the work and mental or spiritual processes of some great physicist or chemist, but because the writing of this book showed up very strikingly the difference in vitality between Modern Natural Science and Modern Music.

Modern Science matters intensely to our age: Modern Music matters hardly at all.

The reason of this is not, in my opinion, merely the inherent difference in the allotted spheres of Art and Science—not any invidious shallow distinction between the Useful and the Ornamental—but simply that while scientists have trained themselves to recognise realities, musicians have allowed that faculty to atrophy. It is because of their failure to keep alive their finest sensibilities that there is so much confusion, superficiality, and insincerity in musical thought to-day. There is a general musical scepticism potent among us which explains why (to quote Leonid Sabaneev) 'the cult of a musical inventive faculty devoid of feeling' is able to claim the most prominent place in contemporary composition; why the generality of people listen to most modern music 'with curiosity but without pleasure or enthusiasm.'

Now, nothing could be less true than to say of scientists that they regard the results of modern research in their subject 'with curiosity but without pleasure or enthusiasm.' It is not the scientific people of to-day who are chilly and dry; it is they who are excited and delighted over their work, and the reason is that they know they are dealing with realities. Musicians get no such assurance from the latest developments of their art.

Of course the objection may be raised at this point that Natural Science is the only study which *does* deal with reality, and that Art in its essence is concerned with unreality. It may be argued also that it is only the practical application of scientific discoveries to money-making or comfort-gaining that excites and delights. The latter argument has no application to the pure artistic enthusiasm of the modern physicist or chemist, or the contemplative rapture of the modern mathematician; and with regard to the question of reality, we do not find Science nowadays claiming the kind of reality for matter which precludes reality for things of Art. There was a time, and not very long ago, when the physicist thought that he was dealing with a 'real, objectively existing universe, in the sense that in the absence of consciousness it would be very much the same

as it appeared to be': but the most recent investigations of matter have led to a very different conception.

'The real universe, according to relativity theory, is a four-dimensional world of point-events. Of the nature of point-events we know nothing. All that we require to know, for the purposes of physics, is that it takes four numbers to specify a point-event uniquely, and that some kind of structure—a minimum amount of structure—may be postulated of the world of point-events. We then find, purely by mathematical processes, that certain characteristics of this world will have the quality of permanence. The mind, faced by this world of evanescent point-events, selects those characteristics that are permanent as being of special interest . . . . In consequence of this predilection of the mind there arises space and time, matter, and the laws of nature . . . . [But] the real world of point-events has many other characteristics to which the mind pays no attention.'\*

Now, however bleak and lifeless such a statement may seem alongside of the marvellous world on which we open our physical eyes, no artistic person ought to quarrel with it, for it is Science's way of saying what only poets dared to say before. 'Things are not what they seem,' said Longfellow: 'Things only seem to be what we see because of the way our minds are made,' says Science.

There was a witty riddle of the last century which ran:

What is matter? Never mind.  
What is mind? No matter.

If Science would hesitate to-day to give either answer, she certainly ought to be credited with having established the supreme importance of mind in the universe; and for this vindication of mind, and, incidentally, of the things of the mind, all artists ought to be profoundly grateful. The courage and patience of scientists ought to make us ashamed of the feeble fight we are making for our own principles; but we do not seem to grasp the situation—to understand that though scientists have had all their old supports knocked away from under them, though the once unassailable foundations of our world, time and space, have been deprived of their old significance, the result has been to give scientists a new hold on reality. They are realising that a new world is opening up to them. But what is the position of musicians to-day? Without any such assault on their foundations, they have grown flabby in their grasp of essentials; and whereas Science has been becoming more and more alive, music has become less and less certain of any vital power.

What is the reason of this lack of force in musical authority?

I do not attempt to answer the question for any other country, but it is not at all surprising

\* J. W. N. Sullivan.

that England should have lost faith in the spiritual reality of music if one looks at our peculiar history during the last two hundred years. Not only were we being gradually drilled by foreigners into the conviction that we were 'not a musical nation'; not only was our faith in our musical integrity gradually destroyed—we ourselves appeared to give the culminating evidence to outside opinion by bringing forth, at a time when Science was rising to supreme eminence in the world's thought, a great scientist for whom music had no meaning. On a nation sure of itself in music, Darwin's famous pronouncement on the faculties of enjoying or producing musical notes as not being 'of the least use to man in reference to his daily habits of life' would have made no impression, but with us it created an uneasy feeling of shame—music was evidently a poor thing in the scheme of evolution. Of course, if only we had not been so stunned by these few words and had been able to pay attention to the concluding portion of Darwin's dictum—that these faculties 'must be ranked among the most mysterious with which man is endowed'—we might have been roused to an adequate scientific curiosity with regard to what was so mysterious even to Darwin. But our lack of curiosity in relation to the musical faculty, although it does not excuse, does to some extent explain, the musician's attitude to-day; and my contention is that we need now to tackle the problems of the musical mystery with the same determination and belief as have been brought to bear on the material mystery. We certainly need something to happen in musical life which shall be equivalent to the discovery of the electric field in natural science.

Is there any reason to suppose that the experience of Science may be echoed in Music? Given the same honesty, the same faith, and the same ardour of study, there is surely every reason to hope that it would be similarly rewarded. Briefly and roughly, the experience of Science has been this: for a long time scientists studied Nature as being composed of indestructible atoms of matter, and following these lines they eventually arrived at an *impasse* from which they were delivered by the discovery of the 'field' theory, after which they found they had to study Nature as being the result of the play of indestructible energy. The consolidation of this discovery has revolutionised scientific thought. It is not too much to say that a similar discovery in relation to music would transform musical thought, composition, and reception to an almost inconceivable extent. I say a 'similar' discovery, and I am not attempting to define the discovery; but it is surely obvious that there is all the difference between juggling *ad infinitum* with arrangements of notes (which is what musical composition is developing into) and discovering the secret of the energy concealed in sound—a thing about which we

know absolutely nothing, as is proved by our indifference to noise. If Science and Art could illumine each other over sound, we should have a new Music.

## Ad Libitum

BY 'FESTE'

### ORGAN PEDALLING, PAST AND PRESENT

Michael Prætorius (who, as you will at once remember, flourished from 1571 to 1621) wrote this concerning a subject on which there has always been much learned argument:

'Many think it is a matter of great importance, and despise such organists as do not use this or that particular fingering, which in my opinion is not worth the talk: for let a player run up and down with either first, middle, or third finger (aye! even with his nose if that could help him), provided everything is done clearly, correctly, and gracefully, it does not much matter how or in what manner it is accomplished.'

Which was sound sense in Michael's day, when keyboard music was comparatively simple, and when only three fingers (and the nose) had to be considered. There is a good deal in it even now, when we use all five fingers pretty equally, instead of reserving the thumb and little finger for the first and last notes of a scale. And if we are right in refusing to be bound to a system in fingering, we are still more so in organ pedalling.

I have always felt this when faced with pages of pedal scales and arpeggios, and I am reminded of it by a work just published—'The Science of Organ Pedalling,' by Herbert F. Ellingford and Ernest G. Meers (*Musical Opinion Office*, 6s.).

Mr. Ellingford is no doubt right in saying that until as recently as 1900 there was no system in pedalling. We might even say that the speculative method is still used by many players. The letter (quoted by Mr. Ellingford) from a 'prominent organist, composer, and examiner,' written in 1917 apropos of Ellingford's 'Pedal Scales and Arpeggios for the Organ' (Novello, 2s. 6d.), expresses the common attitude in regard to pedalling:

'Very likely there are all sorts of possibilities of advanced modern pedal technique. I have never thought about it much, and personally feel that I owe any facility I may have on the pedal-board less to exercises than to a diligent study of "But the waters," from "Israel in Egypt," as arranged by W. T. Best.'

In other words, he developed agility, and let system go hang.

There was, and still is, justification for this attitude. A pianist knows that he will never



meet with more than one type of keyboard so far as measurements are concerned, and this state of uniformity has lasted long enough for the fingering of scales and arpeggios to be systematised.

But although there is at last general agreement as to the form and measurements of the pedal-board (I presume the great majority would favour the Willis board), there is no 'official' type; and a player who sets out on a short recital tour may have to adapt himself to half-a-dozen different measurements. Even the adjustable seat is far from being common. A long-legged player who recites on a strange organ often finds that the short and stumpy regular occupant uses a cut-down bench that the newcomer has to adapt by such insecure and wobbling aids as a few strips of wood and some disused hymn-books. When the visitor is short and the stool too high, there is nothing to be done. He must keep pecking away with his toes, and if the pedal-board happens to be of the old flat type, the playing of the extreme notes is a fatiguing and risky adventure. Everything, then, is against systematic pedalling.

Yet Mr. Ellingford is right in emphasising the importance of system, and it is certain that the player who goes to work on the principles laid down in this book will be better able to adapt himself to strange pedal-boards than he who is haphazard, or content with the old method of letting the toes do practically all the work, with the inevitable result of much unnecessary and tiring crossing of the feet. Beyond a doubt, the plan of using the heels liberally is sound, safe, and economical. I am now so completely out of the organ-lesson world that I don't know whether the old toe method persists. Mr. Ellingford implies that it does. He quotes this as a typical exercise given to students as a means of becoming familiar with the middle of the keyboard :

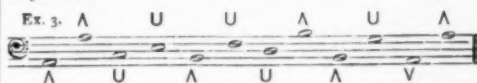
[illegible]

When I was a youngster this would have been pedalled with toes only, but I should have thought that to-day most teachers would be well aware of the advantages of the footing given by Mr. Ellingsford:

EX. 2.  $\Lambda$  U  $\Lambda$  U  $\Lambda$  U

The test of this is to play the two lines of notes separately. The use of toes alone necessitates a lateral movement of the leg for each note, whereas the heeling of alternate notes calls for little exertion beyond an oblique movement of the foot. Mr. Ellingford's marking, however, is not the only convenient

one. I am inclined to think that the following is even better, inasmuch as the step from F to B is easier with the right toe pointing up the keyboard :



Again the test is to play the top line of notes alone. I think there can be no doubt that the use of the heel on consecutive notes (E and F) leads to a more comfortable playing of the B-A-G.

Clearly, there can never be anything like the same finality about pedalling as there is about fingering. In addition to the variability of pedal-boards, there are differences in length of feet; even the height of the boot heel, the width of the welt, and the shape of the toe, are factors. Nevertheless, every player will find much to help him in this Ellingford-Meers book. If it does no more than make him do a bit of thinking about a matter that is usually taken for granted and left to chance, it will benefit him.

I am inclined to feel that Mr. Ellingford is less of a pioneer than he imagines in this matter of using the heels liberally. The principle was advocated in Eaglefield Hull's 'Organ Playing,' published as long ago as 1911, though Hull did not develop it very fully. I remember discussing it with Charles Quef, at Paris, in 1912, especially in regard to the footing of this passage from Bach's Toccata and Fugue in C:

Ex. 4.  $\Lambda$  (or  $U$ )



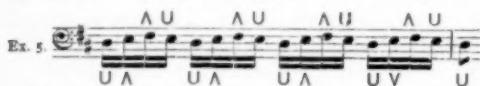
Hull's book gave the footing as marked, and there was a good deal of correspondence about it in *Musical Opinion*. I forget the details, but my impression is that many old players stoutly maintained that the passages should be played with toes throughout! Organ students of to-day hardly realise how exclusively players of the past pedalled with the toes. And the genus dies hard, even in Germany, apparently. Mr. Meers says:

'I was with a really great continental organist at Hamburg a few years ago. This man, who appeared to play nearly all the works of Bach from memory, seemed rarely to use his heels, but trotted up and down the pedal-board on his toes. He played in a most masterly way Bach's D major Prelude and Fugue and G major Prelude, and other works, all from memory. I deferentially asked him why he did his pedalling that way, and on his asking what I meant I got on the stool and played two or three scales, luckily for

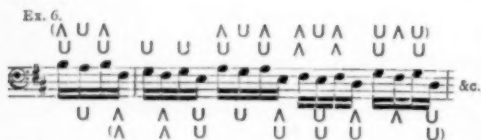
me, quickly and cleanly. He said, "Ah, very good indeed. But I aim at individuality. I pedal in the way that comes easiest to me." He had very small feet, and pedalled so quickly and cleanly that it reminded one of a ballet girl tripping across the stage on her toes.'

On the other hand, Mr. Meers says he has watched Dr. Hollins starting some of the sequential passages in the D major Fugue with his heels, 'and playing them with great certainty and clearness.'

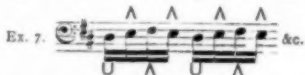
This D major Fugue is quoted a good deal, and I am bound to say that some of the footing strikes me as being awkward. For example:



Here the left toe on the E is apt to foul the right foot—at all events *my* right foot. It seems more natural to start the passage with the toe. I shall go on preferring to give the E-F-E to the right heel-toe-heel. Again, I cannot see the advantage of using alternate feet throughout the whole of the sequence that follows:



I give in brackets a footing that seems to me to be easier and less fussy. Going back to those opening notes, there is much to be said for the plan Mr. Meers says was shown him (by Parratt?) when he was a pupil at the R.C.M.:

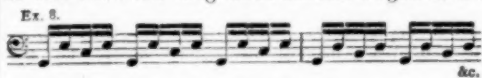


This belongs to the 'dodge' type of pedalling --a handy way of getting over the ground that is worthy of more serious notice than has so far been given to it in instruction books. Similarly, this Ellingford-Meers treatise has little or nothing to say concerning the change of foot on a note without re-striking. Much crossing of feet can be avoided in this way. I am glad to see, however, that Mr. Ellingford prints diagrams of the feet with 'footing-units' marked. He gives no fewer than nine to each foot. Too little notice has hitherto been taken of the important part played by the sides of the feet. Judging from the average primer, one would think that all the work was done by toe and heel. Yet every experienced player knows that a great deal of valuable sliding duty is done by the sides. I have an idea that this kind of thing has been regarded as being 'not quite good form'—the kind of thing that we all do, but don't like to put on paper.

The evolution of pedal technique in England is so recent that it can be traced fairly easily. Seeing that we were about four hundred years behind the Continent in adopting the pedal-board, it seems odd that we didn't take over the technique as well. But we didn't. As Dr. Pearce shows in his interesting booklet, 'The Evolution of the Pedal Organ' (*Musical Opinion* Office, 2s.), we were as slow in getting on with using the board as in adopting it. The old hands looked scornfully on the new-fangled contrivance, and went on faking things with skilful left hands. Sir George Smart was asked in 1851 to try one of the pedal organs at the Exhibition. 'My dear sir,' he replied, 'I never in my life played on a *gridiron*!' Pearce quotes the advertisement on p. 1 of the Wesley-Horn edition of the Bach Trio-Sonatas (arranged as pianoforte duets), issued in 1809: 'The following Trio was designed for the Organ, and performed by the matchless Author in a very extraordinary manner. The first and second Treble Parts he played with both Hands on two Sets of Keys, and the Base (wonderful as it appears) he executed entirely upon Pedals, without assistance.' This was only a little over a hundred years ago!

One hindrance was the early type of board used in this country. It was often of the short-key type that could be played by toes only. I recently came across a village organ that had a board of this early species, consisting of an octave of notes, so short that there was no room for heeling. They were, in fact, hardly any better than the set added to the organ in Halberstadt Cathedral in 1495, a picture of which was given by Prætorius in his 'Syntagma Musicum' (1515), and is reprinted in Pearce's book. No doubt all the early boards were of the toe kind, and hence of course the tradition of pedalling by toes alone. This method inevitably led to the writing of such conventional solo passages as those zigzag excursions up and down the scale that even Bach cannot always make interesting. This early pedal technique had a malign influence on composition; we may ascribe to it much of the poverty and lack of interest in the fugue subjects of the pre-Bach writers, especially Buxtehude, which were obviously designed with an eye to facile pedalling.

The development of Bach's own pedalling technique is reflected in his composition. We can almost date some of his works by the presence of zigzag scales, and such solo passages as this from the long three-section Fugue in C:



The basses in the Trio-Sonatas and in the later Chorale Preludes show that he must have developed an astonishing pedal technique of

the modern heeling and sliding type. And there is still nothing in modern organ music more exacting than the double pedalling in the immense six-part Prelude on 'Aus tiefer Noth,' and in the various five-part pieces with two voices, played by the feet. And in a different way, the Preludes in which the chorale is given to the pedals with a high-pitched stop are also a severe test, especially of independence of L.H. and feet. One odd thing about Bach's writing for pedals is his rare use of octaves—so common a device by the Germans of a later period, especially Hesse and Rinck.

Mr. Ellingford alludes only briefly to the double-pedal in Bach, and cites the five-part 'Wir glauben all.' He rightly says that such pieces show that Bach must have been aware of the value of taking skips—even large ones—by bridging over the gap with the toe and heel of one foot. In fact, I feel inclined to go even farther than Mr. Ellingford. My experience of playing the 'Aus tiefer Noth' and other double-pedal Preludes has convinced me that there is really very little need for crossing of feet. Greater certainty can be ensured by developing the technique of oblique footing, using the heel and toe as a bridge. The objection that a true *legato* is sometimes impossible by this means need not worry us. After all, we have to bear in mind the slowness with which the sound travels. From the hearer's point of view (which after all is the chief consideration), more pedalling is spoilt by the confused effect of too much *legato* than by too much *mezzo-staccato*. In fact, it is hardly an exaggeration to say that *mezzo-staccato* at the console is usually *legato* in the nave; whereas *legato* is mere confusion.

Pedal technique of the quick type has recently developed into a state of dazzling virtuosity (thanks largely to the organ-builder), but one has doubts about it from a musical point of view. (1) It is often too quick for clearness; (2) it is rarely phrased, and there is no time for phrasing details to come through even if they are present; (3) there is too little variety of touch, the *legato* being practically continuous. (What should we think of 'cello and double-bass parts that were *sempre legato* throughout a long work?)

Remedies? I believe almost every player (especially the brilliant pedallists) would gain much from eschewing for a time the showy delights of rapid foot-work in favour of a course of the Trio-Sonatas, the double pedal Chorale Preludes, and (perhaps above all) the Preludes in which the feet have to play a slow chorale melody on a 4-ft. stop. Add to these some pieces by Karg-Elert (Chorale Improvisation on 'Jesus, meine Zuversicht') and Vierne (Adagio from G minor Symphony, and 'Clair de Lune' in the

Pièces de Fantaisie), in which the right foot plays a melody at the top and middle of the board while the left plays a detached bass at the bottom. As studies in phrasing and variety of touch (and in self-denial and modesty, for they don't sound difficult) these could hardly be beaten. After all, there is a lot more in 'playing on a gridiron' than old Sir George dreamt of!

## Music in the Foreign Press

THE GREATNESS OF LISZT

In the January *Musique*, Vladimir Jankelevitch writes:

'Every day we are learning the better to realise Liszt's greatness and the greatness of the debt modern music owes him. Had Liszt not existed, there can be no doubt that music would have followed other roads, and perhaps lingered in the rut of "studied" forms (the French is "formes studieuses"). It is Liszt who has rendered possible Balakirev and Scriabin and Fauré and Debussy and Ravel. Apart from revolutionising the technique of pianoforte playing, he has considerably enriched the harmonic vocabulary, and thus prepared a revolution in harmony which others were to carry out. He was one of the first in modern times to use exotic modes and new scales. At a later period of his life, he studied Gregorian chant to good purpose, and realised the importance of Palestrina—thereby again showing prophetic insight.'

The remainder of the essay is devoted to considering the analogies and differences between Liszt's pianoforte music and that of various modern French composers. A further essay will deal with the works of Liszt's 'German' period (1847-61) and their influence.

### MODERN TONALITY

In *Le Ménestrel*, January 11, A. Machabey writes:

'We are witnessing a conflict between the usual tonal—monotonal—system, which had reigned unchallenged among us for about four hundred years, and a number of other systems, atonal or polytonal, &c., which aim at extending or suppressing the boundaries fixed by European theory and practice.

'The basis of the old theory was the notion that harmony is predetermined by a natural law, with the consequence that "good" harmonies could be written even by a deaf man provided he was capable of applying the law. To palliate the strangeness of the conclusion that the human ear need not intervene, physiologists (among them Helmholtz) have attempted to demonstrate that the human ear is constituted in accordance with this law. But psychologists challenged this doctrine, and have succeeded by now in showing its fallacy.

'Nowadays, far subtler and more numerous relations between tones are perceived, owing to the active and necessary intervention of the sense of hearing, with which the intellect co-operates. The ear discovers the new relations, the intellect has to accept them or not.

Difficulties lie in the fact that whereas in the usual tonal music the tonic and dominant—i.e., the two "poles" around which all relationships centre—are very prominent, in the new music "poles" are hardly ever heard, if at all. Moreover, relationships follow no more or less uniform and predetermined order. Hence listeners are compelled to an active participation, instead of resting secure in their consciousness of a simple, almost automatic, procedure. They must keep a sharp look-out, call upon the latent possibilities of their sense of hearing and mind; they must constantly extend the range of their musical consciousness. It is chiefly in this respect that modern attempts are significant from the philosophical point of view: the new freedom and powers which the sense of hearing is stimulated to acquire mean far more than the introduction of new materials in musical art means in itself.

#### EARLY ENGLISH MUSIC

In the December *Musica Sacra* (the quarterly published at Bruges), Dom Joseph Kreps emphasises the value of Dom Anselm Hughes's 'Worcester Mediaeval Harmony of the 13th and 14th centuries':

'We had not a single foreign text to bridge the gap between "Sumer is icumen in" (1240) and the "Agincourt Song" (1415). The fragments of the Worcester manuscripts discovered in the bindings of various books and put together by Dom Anselm Hughes provide highly interesting specimens of the *ars antiqua*, i.e., of the music of the second period of polyphonic art. The texts include specimens of two-part, three-part, and four-part polyphony. The technique often reaches a high level; instances of double counterpoint occur—for instance, in Nos. 6 and 29, the latter a very beautiful "Alleluia." Another example of superb music is the Motet, No. 75. There is a certain relationship between these compositions and those of the French school of the same period.'

#### KURT WEILL *contra* WAGNER

In *Das Orchester* (January 15), Robert Hernried writes:

'The *Berliner Tageblatt* had asked a number of well-known artists how they would address an audience of school-children (age twelve or thereabouts) on the subject of their own life and works. The composer Kurt Weill availed himself of the opportunity to outline the following discourse:

"I have just played to you music by Wagner and by his followers. You have seen that this music consists of so many notes, that I was unable to play them all. You would have liked now and then to join in singing the tune, but this proved impossible. You also noticed that the music made you feel sleepy, and drunk, as alcohol or an intoxicating drug might have done. You do not wish to go to sleep. You wish to hear music that can be understood without explanation. You probably wonder why your parents attend concerts. It is, with them, a mere matter of habit: nowadays, there are matters of greater interest to all; and if music cannot serve the interests of all, its existence is no longer justified. . . . Brecht and Weill have asked themselves what the function of music

should be in stage-plays, and come to the conclusion that music should not co-operate in the action, but only interrupt it in suitable spots."

#### ACOUSTICS AND HALLS

In the December *Action Musicale* (Brussels), Jules Brunfaut examines the question why so many theatre and concert halls are unsatisfactory as regards acoustics:

'In olden times, open-air theatres were constructed which proved entirely satisfactory. The trouble began in the 17th century, when the fashion of roofed theatres was started in Italy. Gradually architects forgot all about acoustics, and thought of halls merely in terms of suitable settings for gorgeously clad audiences. It has often been alleged (even quite lately) that it is impossible to establish any principle that will ensure satisfactory acoustics. Wagner proved the reverse by his planning of Bayreuth. And the acoustics of the Prinz Regent Theatre at Munich are likewise excellent. Only one improvement on the plan of these theatres is needed to achieve perfection—and this improvement is in accordance with the recommendations of Vitruvius: the floor of the auditorium should be, not an inclined plane, but an ascending curve (of the kind called 'chainette' by French engineers), so as to allow each row of spectators to see over the heads of those in front of them, and to receive sound-waves directly. Investigations carried out by British experts, such as Roger Smith, Saunders, Scott Russell, G. A. Sutherland, and by others in Italy, in France, and in the United States, have determined many important points, among which two are capital: every curved surface distorts sound; a good hall should be rectangular.'

#### FATIGUE IN BOW INSTRUMENTS

In the *Monde Musical* (November-December), D. I. Chenantais explains how bow instruments are subject to fatigue, and when this occurs should be handled with strict care:

'Sometimes, in order to mellow a new instrument quickly, players use it to excess, and a period of aphony ensues. In this case a rest cure is beneficial. Very often it will serve the purpose better than the change of the bass-bar which short-sighted makers freely recommend. But with very ancient instruments the change of bass-bar often proves the only possible remedy to fatigue. Many proud owners of famous instruments are unwilling to acknowledge that even these have been thus treated.'

#### PIANOFORTE MUSIC FOR CHILDREN

The October *Bolletino Bibliografico Musicale* contains an article on this subject by Domenico de Paoli, and an attempt at cataloguing 'the keyboard music inspired by, or intended for, children.' The catalogue is extensive enough, but in many respects incomplete—especially with reference to contemporary British composers. It contains, besides the nomenclature, useful descriptive notes, and is worth preserving for reference. It might be used as a basis for a more thorough bibliography of this important subject.

#### HONEGGER'S POPULARITY

In the January *Revue Musicale*, Arthur Hoérée devotes an article to showing that 'of all



composers of the younger generation who are by common consent acknowledged as men of genius, Arthur Honegger is the one who most truly commands the enthusiasm of the crowds.' He lays special stress on the triumphs of Honegger's music outside France.

#### NEW WORKS BY VILLA-LOBOS

In the same issue, Suzanne Demarquez considers a set of fourteen 'Chôros' by the Brazilian composer, Villa-Lobos:

'The name "Chôros" connotes a kind of musical composition, not dissimilar to the Serenade, in which the various modes of Brazilian and Indian music co-operate, and whose main elements are a characteristic rhythm and some tune or other in the character of a folk-tune. The fourteen examples under notice vary a good deal in scope and character. The first is for guitar solo, the second for flute and clarinet, others for various small instrumental combinations, and others for full orchestra or orchestra and choir. The orchestral settings comprise a number of native percussion instruments. The music is described as racy and impressive.'

#### DOMENICO ALALEONA

The January *Musica d'Oggi* contained an obituary of this composer and writer, who died on December 28, 1928, at the age of forty-seven. His 'Melodie pascoliane,' for voice and pianoforte, and his 'Canzoni Italiane,' for orchestra, are warmly praised, and his big book on Oratorio (1907) is described as an acknowledged classic.

M.-D. CALVOCORESSI.

#### ORCHESTRAL BALANCE ✓

By TOM S. WOTTON

(Concluded from February number, p. 118)

Wagner was a genius, and triumphed where lesser men would have failed. Still, even genius has its limitations. At times it is bound to stumble unless it be guided by the lamp of experience, and as regards 'The Ring' much of his experience counted for nothing. He was in the position of a painter working at a picture to be hung in an unknown light (the concealed orchestra), and using pigments that would probably dry a different colour. In some respects he was worse off than the deaf Beethoven, who at any rate was employing instruments he had known all his life.

Wagner was never wanting in audacity, and he certainly exhibited his courage when he sat down to score a work containing five instruments that existed only in his imagination. These were the bass trumpet, and the four so-called Wagner tubas.\* He was not quite certain what he wanted, for at times a saxhorn tone seems demanded of the 'tubas,' at others that of a saxotromba. And whatever he wanted, he did not get, for when the five instruments came to be made, the original designs had to be modified. Another new instrument was the 'alto oboe,' which, he explains in 'Siegfried' and 'The Twilight of the Gods,' he had made (*hat konstruieren lassen*) to replace the cor anglais in the scores. Apparently he did not think the latter powerful enough to struggle against the three oboes—a confession of faulty

balance! \* He also introduced five other instruments, which, if not novelties, had not been specified previously in a symphonic orchestra. Of these, the contrabass trombone, based on a model invented by Gottfried Weber early in the 19th century, was admittedly unsatisfactory. The same might be said of the three 'tenorbass' trombones, instruments of larger bore for the easier production of the lower register. The second and third were provided with the 'thumb piston' for (theoretically) bridging the interval between the E (the lowest note of the ordinary scale) and the B $\flat$  below (the highest of the fundamental notes, usually called 'pedals'). In practice the B $\flat$  is lacking, since it requires an impossible extension of the arm.† Wagner has the piston notes in the first three numbers of 'The Ring,' having in 'The Rhinegold' (Min. Sc., p. 225) the impossible B $\flat$ ; (C $\flat$ ), but, unless some passage has escaped me, they do not appear in the last section of the tetralogy. As he returns in 'Parsifal' to two (ordinary) tenor trombones with one bass one, it seems as though he were not altogether satisfied with the effect of practically three bass trombones. Balance again! Finally, he requires his third bassoon to have a bottom joint enabling it to descend to low A, and directs that, should the instrument lack this note, the performer is to play it on a double-bassoon, a process which would often involve changing to the latter many bars previously, and retaining it long after the A had been sounded. Surely a happy-go-lucky style of orchestration! What happens, when all three bassoons have the low A, as on p. 227 of 'The Rhinegold' (Min. Sc.), the deponent sayeth not.

Wagner, then, had the temerity to write for an orchestra, of which twelve or fourteen instruments were either unknown, untested, or aberrations from the normal, and all were intended to be played under novel conditions. Every great composer is, no doubt, something of a prophet, but as regards orchestration, he should deal with instruments as they exist, and not as he would have them. Beethoven probably dreamt of a land flowing with chromatic brass, where the strings and wood-wind triumphed over every difficulty, and always played in tune. But like a wise man he cut his coat according to his cloth, and by so doing often produced striking effects by reason of, instead of in spite of, the imperfections of his instruments. It is not necessarily a sign of genius to write for mythical instruments, or to give your violins and harps impossible passages.

On what Wagner based the number of his strings in 'The Ring,' I do not know. He may have thought that the epic nature of the drama demanded more brass instruments than had been previously employed in an operatic work, save

\* Wagner seems to have cherished to the end of his life the idea of an alto oboe, since he marks it in 'Parsifal.' Whether it was actually made and employed, I have been unable to discover. For the performances of 'The Ring' at Bayreuth in 1896, four oboes and two cor anglais (instead of the three and one marked in the score) figure in the list of instruments given in Lavignac's 'Le Voyage artistique à Bayreuth.' Though possibly this means only five performers (one of them alternating between the oboe and cor anglais), it points to attempts to re-adjust the oboe quartet. Except for absolutely solo work, perhaps a heckelphone would best meet the Master's wishes.

† The 'tenorbass' trombone is really a bass one in F cut down to the length of a B $\flat$  tenor, the piston for the thumb controlling an additional piece of tubing, which throws the instrument back again to its original bass form. To obtain the low C, the slide, unprovided with the handle with which the ordinary bass trombone is equipped, has to be extended as far as it would be for the low E on a tenor. To reach the B $\flat$ , the performer would require the arm of a gorilla.

\* A 'bass trumpet' had been employed previously in Austrian military bands, but this was not the instrument of which Wagner dreamt.

on the stage in his own 'Rienzi' and in the scores of Meyerbeer and others at the Grand Opera. Or in spite of what has been said above, he *may* have believed that the concealing of the orchestra would damp the brass more than the strings. But be that as it may, the fact remains that in marking only sixty-four of the latter against thirty-two wind instruments, seventeen of which were brass, he displaced the hitherto accepted centre of gravity of the orchestra, which depends mainly on the ratio between the brass and the strings. Now, Beethoven looked upon an orchestra of from fifty to sixty as the ideal one for the performance of his works, and, taking the higher figure as representing his preference, this gives us forty-five strings against fifteen wind—eight wood and seven brass (three trombones and a pair each of horns and trumpets). That is, the strings were three times the number of the whole wind band, and more than six times the number of the brass. Calculating from the latter figures, this would mean for 'The Ring' a hundred and two strings, which is the proportion Berlioz has in his 'Te Deum'—a hundred and one strings against thirty-two wind (sixteen wood plus sixteen brass). And Berlioz was certainly a master of balance. With the exception of the 'Symphonie funèbre' and the 'Requiem'\* he specified the same balance, or practically so, in all his other works. His ideal orchestra, given in his treatise, has eighty-four strings against twenty-seven wind (fourteen wood plus thirteen brass). For pre-'Ring' days we may regard the Beethoven-Berlioz balance as being, with trifling variations, generally accepted.

Of the result of Wagner's example there is no doubt, although, as it has come about gradually, we have not perhaps fully realised it. Here are the dispositions of some post-Wagnerian orchestras: 'Le Divin Poème' (Scriabin), sixty-four strings and thirty-three wind (sixteen wood plus seventeen brass); 'Salome,' sixty to sixty-two strings† and thirty-five wind (eighteen wood plus seventeen brass); 'Electra,' sixty-two strings and forty wind (twenty wood plus twenty brass); and, for 'Le Sacre du Printemps,' Stravinsky marks thirty-eight wind (twenty wood plus eighteen brass), but has no figures for the strings, though, from the score, he apparently wants twelve violas and sixteen first-violins, which means in all probability that he anticipated the Wagnerian sixty-four for the entire body, a mystic number which has become a fetish for certain composers, quite regardless of whether their figures for the wood-wind and brass agree with those of their predecessor.

As opposed to the above we may turn to Rimsky-Korsakov, who comes in a different category. Not only has his orchestration more affinity with that of Berlioz and Liszt than with Wagner's, but he seems to have studied the nice question of balance more scientifically than any other composer. For 'The Golden Cockerel' he marks sixty strings, with a possible minimum of forty, against eleven brass and twelve wood-wind. That is, he *wanted*

the seventy-five per cent. of Beethoven and Berlioz, but at a pinch would resign himself to the two-thirds string power of Wagner. It is true that in 'Mlada' he has sixty-four strings against twenty-seven wind—verging on 'The Ring' balance, but then has marked only thirteen brass. For Wagner's seventeen he should have logically specified eighty-four strings, agreeing both with his own 'Golden Cockerel' and Berlioz's ideal orchestra. The modern French composers, while careful to enumerate their wind, omit any figures for the strings, and yet at times indulge in subdivisions of the latter, where their calculated number for each part seems of importance. This is specially true of Debussy.

In practice unhappily this shifting of the centre of gravity of the orchestra becomes still more pronounced. In a work when every fiddler ought to count, when even Strauss's two extra violas may affect the harmonic balance, the sordid question of expense intrudes, and the strings are less—sometimes much less—than even the composer's (proportionately) modest estimate. Giving him the benefit of the doubt, he may prefer the ratio of Beethoven; but, as this would connote an orchestra of a hundred and fifty or thereabouts, practical considerations forbid it. His choice then lying between strings and wind, the lure of the latter proves irresistible. Only the most unkind critic would suggest that this decision is not unconnected with a desire to create novel effects with a minimum of trouble. It is not difficult to make new noises with new instruments, or new groupings of the old ones, when the opportunity of judging whether they are nice new noises, perfectly balanced, is artfully avoided by changing the tone-colour every half-bar.

No music-lover would have orchestration to stand still. Probably the classic orchestra has been squeezed dry, so far as fresh combinations are concerned, though it still requires the genius to form the perfect equation betwixt phrase and instrument. The modern treatment of the strings, with subdivisions, harmonics, pizzicatos, and glissandos, has not left many fresh worlds to conquer.\* Although, for their experiments in the region of the brass, modern composers usually confine themselves to doubling or trebling the regulation horns, trumpets, and trombones, some of the instruments of the brass band might offer that variety for which they crave. On the whole the wood-wind family presents the most fruitful field for exploration. From our present point of view the principal objection to this is that a good balance is more difficult to obtain with the flutes and reed-instruments. The strings, from the lowest note of the double-basses to the highest of the fiddles, give us a practically homogeneous scale, and it is this, combined with the fact that the ear is not so quickly satiated with their tone as with that of the brass and wood-wind, that so fits them to be the backbone of the orchestra. We have an almost similar homogeneity of tone in the combined scale of the brass instruments. But though in some modern works we may have a military band, with a few strings thrown in 'for old sake's sake,' we have not yet arrived at the brass band stage. Still, who knows?

\* The first, with its eighty strings against ninety-seven wind instruments is a work for military band, with the strings marked *ad libitum*; and the four brass orchestras in the second were employed for a special effect, and combined with the strings for only about eighty bars out of fourteen hundred.

† This difference of two between the composer's demands and a possible minimum, is amusing. The violas may be ten or twelve. Probably a sarcastic comment of Strauss's on the conduct of those who would seek to perform the work with inadequate means.

\* There may be still possibilities in mutes on the fourth string, pizzicato for the left hand, and the 'coffee-cup' resonator used in Mascagni's 'Iris.'

There is no particular moral in all this. That balance is an integral part of orchestration cannot be disputed. That we never get it, is an exaggeration. But from economic and other reasons we hear it so seldom that it is next to impossible to preserve a standard pattern in our minds. And things are complicated by there being two standards, the one required by Beethoven, Berlioz, and Weber, and the other chosen (for whatever reason) by Wagner, Stravinsky, and Strauss. Though one may cherish a pious wish that orchestras confined themselves to works within their means, nothing is gained by hurling indiscriminate denunciations. The public pays the piper, and can call the orchestration. If it be content with garbled versions, who has the right to object? Let us avoid, however, the dragging in of unctuous phrases of the 'educating the masses' type. The distorted reproduction of a masterpiece may give pleasure to uncritical minds, but it never educated anybody. Occasionally inquisitive souls may seek the original, curious to learn whether the imitation is really as bad as it appears to be. The masses remain quite happy, wallowing in the trough of imperfection.

Composers have been blamed for the present state of affairs, but perhaps unjustly. They may all agree with Sir Alexander Mackenzie in his 'Musician's Narrative,' and 'prefer to have their works performed sometimes on two horns, rather than never on four.' Yet would more modest demands really make much difference? If they write for a hundred musicians, the piece will be played by sixty-five; and if they carefully plan their balance for the latter number, it will be mutilated by twenty-five or thirty.

#### NON-MUSICAL FACTORS IN THE APPRECIATION OF MUSIC

By P. E. VERNON

(Strathcona Research Student in Psychology and John Stewart of Rannoch Scholar in Sacred Music at Cambridge University)

(Continued from February number, p. 124)

Now though the abstract type of listeners combine in condemning the representational effects of music, yet too much technical interest may be equally distracting from full appreciation. Thinking about the cleverness of the composer, or of oneself for elucidating his cleverness, may easily become an end in itself, presumably gratifying some self-assertive or constructive instinct; but such pleasure is hardly aesthetic. Yet the attitude is to a large extent inevitable, even when (as in the second experimental concert) an attempt is made to eliminate it by dispensing with programmes, in the hope that the music may be appreciated solely for itself. Although the audience were particularly requested not to regard the concert as a guessing competition, all but the most unmusical 12 per cent. speculated as to the composers, their period, the performers, &c., in most of the items; the more musical half got about two-fifths of their guesses right, the less musical about one-quarter. The latter made fewer technical allusions, but criticised the performers more than the musical. The first item was a violin suite consisting of four movements, none of them originally written for the violin, by Purcell, Berlioz (Fugue on Brander's song from 'Faust'), Rameau, and Mozart. Only about the most musical twenty per cent. noticed any hetero-

geneity of styles, and not more than a third of these suspected it to be a hoax. Incidentally this shows that the supposed necessity for coherence and continuity in a sonata or suite, and the objection to music being transcribed, have little weight for the great majority of listeners. In another item, a Purcell 'Ground in Gamut,' only 16 per cent. (again the most musical) noticed the ground bass; most of the rest, not knowing what it was about, were rather bored. Finally an original improvisation in the modern style was played, introducing the tune of 'God save the King'; only one person noticed this theme, two guessed that it was an improvisation, while most of the others ascribed it to some such composer as Debussy, Stravinsky, Scriabin, or Goossens.

It appears, therefore, that abnormal conditions merely distort technical interest and make it more prominent; they are, in fact, most unsound. We inevitably interpret what we hear in the light of our past musical or non-musical experience; we build up special knowledge and means of perception so as to put ourselves into the appropriate period and style of the composer or of the title of the piece. We try to appreciate Beethoven's music not as a poor edition of Bach's, nor a Funeral March as a Gigue, but each for its own qualities. Completely abstract (that is, purely auditory) music is unattainable; and as music was primarily connected with words or other non-musical meaning, so-called absolute music being a later specialisation, the representational attitude is almost equally unavoidable. Most musicians attach some significance to words such as *allegro* and *scherzo*, or even more suggestive ones such as *agitato*, *maestoso*, and *perdendosi*, so that they have no right to condemn fancy titles, analytic programmes, and the like; all help in the comprehension of the composer's intention. Nor is music generally of itself abstract or programme, but is largely what different listeners make of it. One person on hearing, say, a Handel Gigue may visualise people dancing round a maypole; another will concentrate solely on the composer's technical devices. All that one can safely assert is that, among musicians with most experience, on the one hand the emotions tend to be controlled, integrated, and to lose their concrete reference, and on the other hand technical interests tend to be regarded as means to an end, to be used for getting the most out of music; but that, for fullest appreciation, they should become largely automatic and subconscious.

We must now return to visualisation. In certain cases it assumes more musical forms. For instance, at the second concert many of the audience mentally saw the performers behind the screen; naturally this must be an almost constant element among a large number of people who listen in to broadcast music. The innumerable portraits in the *Radio Times* probably help in this process, and increase the so-called human element. Visual or other non-auditory means are also used in the actual perception and recall of music by most of the ordinary listeners, and even by about 10 per cent. or more trained musicians. Some visualise the notes that are being played on the score or on the instruments, or else their names, or the name of the key; others respond to music not in terms of sound but by a subconscious

tendency to hum it. Many also hear or think of music muscularly. They raise their heads or contract some other muscle when the music rises, or they perceive it in terms of their hands at the pianoforte or other instruments. Thus several of my audience noticed that their fingers tried to follow those of the pianists, others felt that they wanted to dance, especially in strongly rhythmic music. In slow movements any audience obviously sinks down with relaxed muscles; but it seems that, for most people, full perception of music requires that the body should be in good muscular tone and well braced; standards of taste are often lowered when one is reclining in a comfortable chair; possibly this is partly responsible for the high level of the tastes of a Promenade concert audience, many of whom have to stand up and are correspondingly capable of appreciating 'strong' music. Rhythm is an aspect of music that is more of a bodily than an auditory nature; over three-quarters of my audience acknowledged making considerable or moderate bodily responses to it, though often only feeling tendencies to move their legs, hands, &c., rather than actually swaying them to and fro. Again, the more musical seem to respond less overtly, more mentally or implicitly. We see, therefore, that much that is non-auditory may be quite efficient and helpful in appreciation, and far from being non-musical.

A phenomenon rather similar to visualisation of scenes is 'coloured hearing,' or synæsthesia; out of about a hundred people with whom I dealt there were half a dozen genuine cases. As an example, one man, when he hears the chord of A major sees the colour green and then remembers that green is A, so that he has absolute pitch through colour. For him the colours are essentially tonal, so that those corresponding to related keys are similar. They are only seen when a piece is characteristically in one key; in this case the notes of the music were seen mentally superimposed on a background of the prevailing key colour. Many other people have associations: for example, the trumpet reminding them of scarlet, the flute of blue, &c.; but real synæsthetic colours seem to be inextricably bound up with the actual perception and recollection of the notes. Synæsthetic persons always regard their colours as quite natural, and, until they inquire into the matter, imagine that everyone is like themselves in this respect, while actually no two synæsthetics are likely to agree in their colour schemes. Scriabin was a synæsthetic who very strongly associated odours as well as colours with music.

About half a dozen more subjects saw moving or stationary patterns when listening to music; such phenomena may appear ridiculous or incredible, yet of musicians with absolute pitch (say 30 to 40 per cent.) the majority often have precisely analogous associations of keys, not with colours but with various emotional characteristics. They often state, for example, that the Overture to 'Die Meistersinger' could be in no other key but C major, and that E major is typical of such music as Mendelssohn so often wrote, and, as a corollary, that the Overture to 'Tannhäuser' is weakened by being largely written in E. Naturally such opinions may seem quite illogical to those who do not generalise in this way, which presumably results from associating this key, so often used by Mendelssohn, with one's emotional

attitude towards him and his works, and then projecting this attitude, often unconsciously, on to the works of other composers in the same key. But again, even those without absolute pitch may associate specific chords or progressions with the style of, say, Vaughan Williams, or Franck, so that in general these are not, I think, non-musical phenomena. There is no essential difference between coloured hearing, seeing patterns, giving keys special characteristics, and mere generalisations about the style of well-known composers. Like the translation of heard music into terms of sight or muscles, they are merely modes of thinking, analogous to different languages; they are found at all musical levels, and there is no reason why everyone should not have individual peculiarities of this type without finding them to be irrelevant or distracting from the highest appreciation.

(To be concluded.)

### THE 'SAINT JOHN' PASSION A NEW EDITION

Although of late years the great merits of Bach's 'St. John' Passion have been increasingly recognised, it is still overshadowed by its more mature companion. In all music there is no parallel example of two such great works on one subject by the same composer, and it is to some extent inevitable that the ripper of the pair should throw its fellow into comparative shade. The case was well put by G. A. Macfarren in his Preface to the Troutbeck edition of the 'St. John' Passion. 'If there were no "Matthew" Passion,' he said, 'the "St. John" would be esteemed above all price a masterpiece.'

The new edition of the 'St. John' Passion, to be issued by Messrs. Novello on March 12, will probably bring about an increased number of performances, for reasons that will be made clear below. The editor is Sir Ivor Atkins, whose name is a guarantee both of scholarship and practicability.

The first aim of this new version is that of the edition of the 'St. Matthew' Passion made by Sir Edward Elgar and Sir Ivor Atkins a few years ago, namely, the retention in the narrative (recitative) of the words of the Authorised Version, and the reproduction of Bach's declamation so far as the English words allow. This is a reversal of the practice of earlier editors, whose first care was a scrupulous respect for the music, though they were not blind to the importance of using the Authorised Version so far as fidelity to Bach's notation allowed. Thus Macfarren, rightly praising Troutbeck's translation, says 'He has been singularly fortunate in the preservation of nearly all the words of the accepted version of the Scripture text, for the narrative would lose much of its hold on our interest were it represented in other than the familiar syllables.' In this new edition the Revised Version has been drawn on in a few instances where the use of the Authorised was impracticable; and, more rarely, the editor has made use of some of the older versions given in 'The English Hexapla.'

The extent to which it has been necessary to modify Bach's notation, and the improvements that result, may be seen by an example taken almost at random. We give a brief extract from one of the recitatives, with the corresponding



passage from the Troutbeck version for the sake of comparison :

Ex. 1.  
(ATKINS.)

And when he had thus spo - ken,  
And when he had thus spo - ken, an  
one of the of - ficers which stood by, struck Je - sus with the  
of - fi - cer who was stand - ing by struck Je - sus with the  
palm of his hand, say - ing, An - swer - est  
palm of his hand, and said, Dost thou  
thou the high priest so?  
an - swer, an - swer the high priest so?

Good as the older version is, there can be little doubt as to the superiority of the new.

Repetition of words is never less desirable than in recitative. The example above shows how the Atkins edition avoids a slight repetition. Here is another more striking example :

Ex. 2.  
(ATKINS.)

And from thence - forth Pi - late  
From thenceforth Pi - late therefore sought, Pi - late  
sought to re - lease Him.  
sought to re - lease Him.

Choirs have now a choice. Those who prefer Bach's exact notation may continue to use Troutbeck; for those who want the Bible text (together with an improved lay-out and many other conveniences), here is Atkins.

A new translation of the texts of the arias and chorales has been written by Dr. T. A. Lacey, whose admirable work in this field has long been known to users of the 'English Hymnal' and other collections.

The editor has (rightly, we think) been sparing in his use of expression marks. None are given for the chorales. Sir Ivor points out in the Preface that the expression in these numbers should be simple, and should result naturally from the preceding scene. Bach intended the chorales to be accompanied by orchestra and organ, and Sir Ivor holds there is no justification for a departure from that method. Bach's few indications of pace—they occur in only six

numbers—are printed in italic; the editor's indications are in roman. Distinction is also made between the original and the editorial expression marks, the latter being enclosed in brackets.

In the matter of phrasing Sir Ivor has restored Bach's indications in accordance with the Bach-Gesellschaft full score. Where Bach left the phrasing incomplete, his intentions are generally to be discovered from a study of parallel passages in the same number.

The pianoforte reduction is based on that of the earlier Novello edition, but it has been carefully revised. There has been some clarification, too, especially in the opening chorus. The figured bass workings have also been overhauled, and in some cases newly written. A useful and interesting addition is the indication throughout of the scoring. These markings will be of special service in performances where organ accompaniment only is available. By the aid of these clear and ample markings, a good player on an adequate organ can produce a very good substitute for Bach's orchestration.

The use of titles for the various episodes is helpful, and it was a happy idea to amplify the numbering in accordance with that of the Peters edition of the full score. The advantage at rehearsals need no emphasis. Thus, in the earlier edition, No. 7 consists of the aria, 'I follow thee also,' and several pages of recitative. In all such cases, a fresh number is used for the recitative. The numberings now total sixty-eight, against thirty-seven in the former edition.

Lastly, as a practical point that will appeal to chorus singers, we mention the clear spacing and laying out of the text and music. In a word, it is evident that, from start to finish, the utmost pains have been taken to present this masterpiece worthily.

## Occasional Notes

The Selection Board entrusted by the University of Glasgow and the Scottish National Academy of Music with the responsibility of nominating a first occupant for the new dual post of 'Gardiner' Professor of Music at Glasgow University and Principal or Director of the Scottish National Academy of Music, announces that it will shortly take steps towards an appointment, and has issued a schedule of the conditions attaching thereto, copies of which may be had on application to the Secretary of the University Court or the Secretary of the Scottish National Academy of Music. The person appointed is required to give his whole time to the duties of the post, and is specifically precluded from private teaching, but may accept other professional engagements with consent. The duties are defined as:

'The promotion of the study of music in the University and the furtherance of musical study and proficiency among the teachers and students of the Scottish National Academy of Music and the advancement of musical education and appreciation in Scotland in terms of a joint Agreement to be made from time to time between the University Court and the Governors of the Scottish National Academy of Music.'

The salary will not be less than £1,300 per annum. The appointment appears to be a desirable one, offering attractive opportunities, and should command wide interest.

We have on several occasions pointed out the damage done to local musical activities by the touring 'star' who at a single concert absorbs most of the money available in the district for expenditure on music. It is not the fault of the 'star,' of course. He cannot be blamed for making all the hay possible while the sun shines. The blame lies with the folk who provide the hay without giving a thought to the needs of musical organizations in their own town. After all, these minister to the musical needs of the district throughout the season, whereas the 'star' merely flashes across the local welkin once in a year. Mr. James Glover has a paragraph on the subject in a recent number of *The Stage*. After giving particulars of a recital at a seaside town where Kreisler played for a minimum fee of £300 and the local management lost money, Mr. Glover goes on:

'Now what is the result? £300 is taken away in two hours out of a small seaside town by a foreign artist. The hall is provided by the ratepayers at a small rental, and thus local musical interest for a period is starved of a big sum of money, and all to what purpose? What do we find the very next day? A ratepayer writing to the local journal to know why the municipal orchestra, at a cost of £250 a week and its excellent conductor, are not better patronised. Why? The celebrity matinee scooped the pool. This is not good finance, but it is part and parcel of our music commerce. £300 spent on three hundred pound season tickets for the municipal orchestra would save it from loss; and the money would be kept in the town and distributed therein.'

This little lesson in musical economics needs to be rubbed in up and down the country.

The Dayton Choir from the United States will make its first appearance in England on April 7, at the Albert Hall. (The choir's full title is 'Dayton Westminster Choir,' but the 'Westminster' will be dropped during its English tour in order to avoid confusion.) The coming of this body of singers should rouse great interest in British choral circles. The prospectus tells us that 'their whole scheme of preparation has been along the lines of English choral singing, which is accepted as the basis of our national life and America's surest model.' These are pleasant words, which will be appreciated on this side. But we are disappointed to notice that the programme contains not a single English work. *A cappella* music is a department in which England can surely look the whole world in the face!

The Geneva Festival of the International Society for Contemporary Music will be held from April 6 to April 10—an earlier date than that provisionally given when the programmes were announced. John Ireland will play his *Sonatina*, and Raymond Jeremy will be the soloist in Vaughan Williams's 'Flos Campi.' These works are in the fourth and third programmes respectively.

We are requested to announce that the date for sending in entries for the competition organized by the Amsterdam Society for the Promotion of Music has been changed from March 1 to April 1.

The Bach Cantata Club's third year has proved to be by far its most successful. The amount of public support is of the solid type that enabled the Club to give five subscription concerts and one extra concert. The programmes for the fourth season are of great interest, and will include a special bi-centenary performance of the 'St. Matthew' Passion.

We are asked to point out that the report in the daily press of the liquidation of the Grand Opera Syndicate, Ltd., refers to the original company, and not (as many people supposed) to the Covent Garden Opera Syndicate, Ltd. The latter body is very much alive, and will launch a ten weeks' season of grand opera on April 22.

Dr. W. H. Harris has been appointed organist of Christ Church Cathedral, Oxford, in succession to the late Noel Ponsonby.

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## The Musician's Bookshelf

'The Mechanics of Singing.' By Edgar T. Evetts and Robert A. Worthington, O.B.E., M.B., F.R.C.S.

[Dent, 6s.]

'A Selection of Solfegios.' By Vittorio Ricci.

[Joseph Williams: mostly 5s. and 6s. per volume.]

In 'The Mechanics of Singing' the authors—a teacher of singing and a laryngologist respectively—have something fresh to say on the vexed question of registers. They are of opinion that 'the tradition of voice-production and the modern methods of teaching singing are wrong.' Referring to the attempts that have been made since Garcia's invention of the laryngeal mirror to place the art of voice-production upon a more scientific basis, they remark that 'the result so far has been a failure from a practical point of view, for the observations made upon the larynx by reflected light tell only part of the story, and alone do not account for the difficulties of singers. Yet in order to explain those difficulties, a theory of multiple registers has been evolved for the existence of which there is little or no evidence to be obtained with the laryngoscope. . . . So far has the current of physiological teaching misled both the student and teacher that marks are to-day awarded in the examinations for diplomas in singing for the blending of non-existent registers.'

The solution of the problem, according to the authors, is entirely a matter of correct adjustment of the resonating apparatus, the position of the soft palate being the vital factor. 'The break in continuity of vocal quality is not a normal and unavoidable characteristic of the human voice which it is the object of training merely to disguise. On the contrary, it is entirely due to faulty positions of the resonator. . . . In so far as it is accepted that the term "register" refers to a particular laryngeal mechanism, the so-called "middle" and

"head" registers are not registers at all, but merely different tone-qualities due to different positions of the resonator.' Three reproductions of radiographs or X-ray photographs are given, showing the position of the resonating cavity, &c., in normal tone, open tone, and unduly nasal tone. The use in singing of the mechanism of the 'thick' cords (chest register) by women and of the 'thin' cords (falsetto) by men is condemned. The writers claim that by their method the voice of each sex can be produced throughout the entire compass in even quality and volume by its own proper mechanism only, namely, thick in the male, thin in the female. 'In singing with the natural voice proper to the sex, differences of register at different points in the compass do not occur, and therefore no question of the blending of the registers should ever arise.'

Apart from controversial matter, the book contains much that may be profitably read by the student. There is an excellent chapter on the larynx, illustrated by numerous diagrams. Breathing is discussed under 'The Respiratory Mechanism'—clearly and concisely described—and 'Respiration in Singing and Speaking.' In this latter section the authors develop arguments in support of their view that easy, natural breathing during singing 'depends essentially on a singer making a free use of *supplemental* air, and avoiding the conscious anticipatory use of *complemental* air.' Thus, one of the rules for breathing runs: 'The depth of an inspiration when singing is to be solely determined by the need for oxygen at the moment, and by no other consideration.' Hence follows the injunction—at variance with that usually given—never to take a deep inspiration immediately before beginning to sing; any additional breath 'required for singing long phrases over what is provided by the tidal movement of the chest wall is to be obtained by the use of the supplemental air, rather than by taking in anticipation a deeper breath than the need of oxygen demands.' It may be interesting to recall Lamperti's view—quoted by W. Shakespeare in 'The Art of Singing'—that 'all our singing should be done on a breath-supply of between twenty seconds or more and five seconds, and we should *always have this latter quantity in reserve at the close of the phrase*. The moment an attempt is made to sing with the end of the breath, the impossibility of rightly controlling it is felt by the singer, and also by the listener, who detects the absence of steadiness and the lack of fullness in the tone and intensity of the note.'

The last chapter, 'Principles applied to Practice,' includes, amongst other things, examples of breathing exercises, progressive voice exercises, and brief notes on resonance, the training of adolescents, and tone-colour.

The selection of Solfeggios issued by Joseph Williams contains examples by the most celebrated Italian composers and singing masters of the 17th, 18th, and 19th centuries, edited and arranged mostly from manuscripts, with additional piano-forte accompaniment by V. Ricci. They are published in a number of substantial volumes, including some for two and three voices and one for beginners. The character and scope of the various books may be seen in a collection of specimen pages, with index of composers, which may be obtained from the publishers. G. G.

'Musical Instruments and their Music, 1500-1750.'  
By Gerald R. Hayes.

[Oxford University Press, 4s. 6d.]

This is the first of a projected series of five books. Its sub-title is 'The Treatment of Instrumental Music,' and its main object is 'to state and defend certain fundamental principles' in regard to the present-day performance of old music. 'It is becoming increasingly evident that a definite line of cleavage exists among musicians upon these principles; there is no possibility of compromise, and the whole question must be fought to a clear issue.' Mr. Hayes is all for the pure milk of the word; old music must be performed on the instruments for which it was written. In theory this is right; but in practice it means that we must forego not only the lesser and earlier writers, but practically all Bach, until we are well supplied with harpsichords, clavecins, viole da gamba, lutes, oboi di caccia, recorders, and all other obsolete instruments of musick. Even Bach's organ works would have to be shelved, for it is certain that the organs of his day and ours vary at least as much as do the harpsichord and pianoforte. Moreover, it may be argued that, delightful as some of the old instruments are, their successors are even better. Certainly their greater sonority makes them fitter for present-day performing conditions, when music has moved from the domestic circle to the concert hall.

How far the purist will go is shown by the following instance. After mentioning the 'mutilation' of Bach's sixth Brandenburg Concerto by playing it with three violoncellos instead of with two viole da gamba and one 'cello, Mr. Hayes goes on:

'A similar case of later date is found in Haydn's Divertimento in B flat for oboe, violin, viola da gamba, violoncello, and harpsichord. Here, again, there is the perfectly definite distinction between the violoncello and the viola da gamba; but happily this important and charming work has not been publicly distorted, as the only extant copy is a contemporary manuscript in private hands.'

But is it not better that an 'important and charming' work of Haydn's should be heard with some departure from the original colour-scheme than not heard at all? (The word 'distortion' is too strong, as it applies to texture rather than to media.) If we had a Ministry of Fine Arts, one of its functions should be to see that no 'private hands' were allowed to prevent publication and performance of music that belongs to the world; the rights of property in a Haydn work should stop at the MS. Mr. Hayes compares modern performance on substituted instruments to the re-writing of Shakespeare by Restoration dramatists. The analogy is false, for there is a world of difference between re-writing a text and slightly changing the medium of performance, especially when the change is a matter not of choice but of necessity. A better parallel would be the performance of Shakespeare to-day with modern pronunciation, which differs from that of Shakespeare's day as much as the tone-colour of a 'cello differs from that of a viola da gamba. So, if Mr. Hayes wishes to pursue his literary analogy to its logical end, we must perform no more Shakespeare until we have revived the spelling and pronunciation of the Elizabethans.

No, it won't do. We wish Mr. Hayes and Mr. Dolmetsch more power to their elbows in the revival of old instruments, but we refuse to accept their view that performance of the music must await the completion of that revival. ('Completion' means the manufacture and marketing of old instruments on such a scale as to make them easily accessible to all public performers and to private players of moderate means.) Until that day, we shall continue to enjoy our Byrd, Farnaby, Gibbons, Bach, &c., on a piano-forte, and to make use of any transcription that shall enable us to become acquainted with as much old music as comes our way. Music is dead until it is heard; and half a life is better than no breath.

Happily, Mr. Hayes's book does not depend for its value on his main argument. It contains a wealth of information, and is so well written that a good deal of toughish material is easily and enjoyably taken in by the ordinary reader.

'The Poets and Music.' By E. W. Naylor.

[Dent, 6s.]

Dr. Naylor is in his element here. The subject is a good one. Poets, like novelists and literary folk in general, have often put their foot in it when handling music. We should think far less than we do of this book if the author had been content to show up the 'howlers.' That is easy game. Happily, he has done much more, and by his astute commentary on the musical references in Coleridge, Milton, Herbert, Traherne, Herrick, Spenser, Skelton, Chaucer, and, of course, Shakespeare, &c., he makes many rough places plain, and also adds to the pleasure of such musicians as read poetry. (Too few do. Musicians ought to be the poets' best customers. Are they too busy? Or too matter-of-fact? Whatever the cause, a musician who has no use for poetry, save as a vehicle for musical setting and royalty-earning, is putting his imagination on short rations.) Browning has a chapter to himself, as is fitting. Dr. Naylor works out in music the closing lines of 'Abt Vogler.' He does so with diffidence, and feels that the verse is unworthy of the rest of the poem. This is, perhaps, right, for Browning attempted the impossible. A musical progression expressed verbally must either be technical and unpoetical, or so vague as to be almost pointless. Dr. Naylor rightly says that in the familiar lines about the musician framing from three sounds 'not a fourth sound, but a star,' Browning 'seems to have touched upon the foundation-stone of musical aesthetics.' Four pages are given to a discussion of this. As Dr. Naylor says, Browning might have reduced the number of sounds from three to two, and so increased the miracle. There is solid learning in the work (especially concerning resultant tones), and much antiquarian lore of many kinds. For the literary man with a bias towards music, and for the musician with literary leanings, this book is a delight. And although it is natural to speak of poets' musical slips, Dr. Naylor's study leaves them on the whole with a balance on the right side. For what do a dozen howlers weigh against one of the many penetrating and profound utterances of the poets about music? Let the musician who thinks more about the 'howlers' than about the profundities ask himself if, after all, he knows as much about poetry as the sometimes erring poet knows about music.

'Principes rationnels de la technique pianistique.' By Alfred Cortot.

[Paris: Senart, 50 francs.]

Many years ago a pianist told me that his teacher (a very famous one) had said, 'If composers continue to use the whole-tone scale, I shall have to write a book of exercises in that scale.' The outlook which this sentence denotes is now obsolete, fortunately; but I doubt if anyone has gone so far in the opposite direction as Alfred Cortot.

The object of this book is to reduce all difficulties to bed-rock—i.e., to a small number of elementary categories—and the exercises to the simplest and most generally useful movements, 'so that in one hour a day the student will be able to review the whole cycle of the problems that occur in piano-playing.' The exercises fall into five groups, dealing with evenness, independence, and mobility of the fingers; passing the thumb (the exercises in this section are particularly ingenious); playing double notes, from seconds to octaves, and notes in various parallel or polyphonic combinations; extension; and the technique of the wrist.

At the end of the book there is a fairly extensive repertory of keyboard music, ancient and modern, recommended for study. And with every item the grade of difficulty in respect of each of the above five basic categories is given. In short, a splendid contribution. M.-D. C.

'A Miniature History of Music, for the General Reader and the Student.' By Percy Scholes.

[Oxford University Press, 1s. 6d. cloth; 1s. paper.]

If we hadn't seen this book, we should have been sceptical as to the possibility of writing a history of music in seven short chapters and about fifteen thousand words. But Mr. Scholes proves that it can be done, and done in such a way that even the hardened reviewer arrives at its fifteen-thousandth word with a mental picture that he is glad to have acquired. Especially good are the discussions of 'Music as Romance,' with a glance at the influence of the literary romantics, and the chapter on 'Impressionism in Music,' wherein the literary and pictorial bases of an important school of modern composers is very clearly and simply discussed. Mr. Scholes has to his credit a good many feats in the popular educational line; this *multum in parvo* is both the smallest and one of the biggest.

'Cecil Sharp and English Folk-Dances.' By Winifred Shuldham-Shaw.

[English Folk-Dance Society, 107, Great Russell Street, W.C. 1, 1s.]

Here is a charming little book that should be possessed by all who gratefully remember Cecil Sharp and his life-work, and who wish to see that work placed on a permanent basis.

To the brief biography is added a good deal of other matter—stories about song-collecting, information about folk-songs and dances, an account of the E.F.D.S., a plan of the Cecil Sharp Memorial building, and many illustrations of singers and dancers. Mrs. Shuldham-Shaw writes attractively, and the little work is most tastefully produced. The proceeds from its sale are given to the Memorial Fund.



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'Histoire et Evolution des Formules Musicales du  
1<sup>er</sup> au 15<sup>me</sup> siècles de l'Ere Chrétienne.' By  
A. Machabey.

[Paris: Payot, 25 francs.]

This very scholarly book is devoted to the history of the development of the main formulae upon the use of which modern European music is founded, viz., the major and minor scales and the full close. The author starts by considering the contribution of the early Middle Ages (2nd to 8th centuries), and ends with the period at which the full close is not only in common use, but codified in theoretical treatises—the end of the 15th century. His main thesis, for which he makes a convincing case, is that the Paris school of the 13th century, and the French and Dutch masters of the following two centuries, played the leading part in establishing all three formulae, no documents having yet appeared to show that English or Italian composers were at any moment first in the field. There is a good bibliography, but, unfortunately, no index.

M.-D. C.

'Purcell.' By Henri Dupré. Translated from the French by Catherine Alison Phillips and Agnes Bedford.

[Knopf, 7s. 6d.]

We reviewed this book very favourably on its appearance last year, so there is need to do little more now than to express satisfaction at its appearance in an English version. M. Dupré knows Purcell and the Purcell period and literature a long way better than do most English musicians. This is, perhaps, a smallish thing to say, but it has to be said for the benefit of readers who may look askance at a French writer's venturing on such a subject. The translation is readable, though a bit naive here and there. The book is one for the general reader no less than for the musician, and is well illustrated and handsomely dressed.

'The Appreciation of Music: Ten Talks on Musical Form.' By Grace Gridley Wilm.

[Macmillan, 7s. 6d.]

The title of this book made us shy at it, but we were soon converted by the newness of the author's method. Instead of dealing in vague, picturesque generalities, she discusses the more important musical forms, and then uses them as an approach to historical and biographical matter. It is all done very readably and well, and our only grumble is on the score of the author's apparently complete ignorance concerning British music.

The volume of 'Proceedings' of the Musical Association for the Fifty-fourth Session, 1927-28, is rather above the usual high average of interest. Its six papers deal with 'Music in Public Schools To-day' (Clement Spurling), 'The Chapels Royal and their Music' (E. Stanley Roper), 'Some Problems in the Performance of Bach's Church Cantatas' (W. G. Whittaker), 'Town Waits and their Tunes' (J. C. Bridge), 'Three Musical Parson-Poets of the 17th Century' (Edward W. Naylor), and 'Some of the Lesser-known Songs of Schubert' (A. H. Fox-Strangways). Some good discussions add to the book's value, and there are many music-type illustrations (Leeds: Whitehead & Miller, One guinea).

#### BOOKS RECEIVED

[Mention in this list neither implies nor precludes review in a future issue.]

'Journal of the Folk-Song Society,' No. 32. Pp. 108. 19, Berners Street, W.1.

'Annual Report of the Smithsonian Institute, 1927.' Pp. 566. Washington: Government Printing Office.

'A Handbook of Irish Music.' By the late Rev. Dr. R. Henebry. Pp. 325. Longmans Green, 17s. 6d.

'What to Read on the Evolution of Music.' By Ernest Newman. Pp. 34. Leeds Public Libraries, 3d.

'Roll of the Union of Graduates in Music, 1929.' Pp. 114. Murdoch, 3s.

'First Lessons in Counterpoint.' By Thomas Keighley. Pp. 84. Bayley & Ferguson, 3s.

'A Life of Song.' By Marjory Kennedy-Fraser. Pp. 198. Oxford University Press, 7s. 6d.

#### New Music

##### PIANOFORTE

Last month an interesting work by David Stephen was noticed here, and it is now followed by the remaining five numbers of 'Six Moods' (Oxford University Press). These pieces confirm one's estimate of the composer's ability; they are out of the ordinary—and if they do not always remain at their best level they never fail to be interesting, even when they fall short of complete success. Most ambitious of them is the third, an *ostinato* based on a five-note figure similar in build to that used by Ireland in 'The Undertone.' It is a big thing to attempt, particularly if a longish work is aimed at, but Mr. Stephen has done well. The interest flags a little on p. 2, but it picks up again and works to a really fine end, the whole thing being a very compact and well-reasoned piece of writing. And the composer is not merely clever; he has musical insight and something to write about. There is a good deal behind such a work as the fifth of this set, not only of thought but of feeling. The pieces are very interesting, and deserve study.

Fluent and well-written and—naturally in such a piece—light in style, is Norman Demuth's 'Tambourin,' which comes from the same house.

A. M. Goodhart's 'Short Study' (Chester) is graceful and attractive music, not by any means difficult, though it calls for neat and musicianly treatment. This is just what many teachers would be glad to find, and it can be recommended to them.

C. F. Kahnt (Leipsic) sends two works by Fritz Reuter entitled 'Kleine Suite' and 'Leichte Variationen.' The composer writes clear, hard music, and understands his instrument. It is good to find stuff so firm in outline as this, but there is little beauty in it; its astringency (I believe that is the current word) is stimulating at first—afterwards it is apt to irritate. This is particularly the case when, as in the variations, the material is studiously simple. This is practically a five-finger affair, clever in a way, but not clever enough to be anything except annoyingly trivial.

Vladimir Duketsky's Sonata (Edition Russe de Musique, via Hawkes) is another work that is

structurally clear and well-handled. Again, however, empty and trivial themes spoil its chance of holding one's attention. The music is simply not worth all the thought and care that has gone into it, and must go into it again if it is to be played, for it is not easy. The same firm sends a pianoforte arrangement of Stravinsky's 'Le Baiser de la Fée' (1928), an allegorical ballet inspired by 'the muse of Tchaikovsky' and dedicated to the memory of that composer. The connection of the ballet with the art of Tchaikovsky makes it difficult to decide how far the style is really typical of the present-day Stravinsky. One sees a good deal of the old devices, but what is new in the methods does not seem an advance. Interesting as this score is, and attractive as is some of the music, one cannot venture any opinion without, at any rate, a hearing of the orchestral version, if not also a study of the choreography.

T. A.

## SONGS

Fifteen songs by John Barkworth call for review this month, and the study of them has been a very interesting one. It is soon noticeable that the composer's outlook and methods are akin to those of Parry, and as one gets further into the songs one feels that Dr. Barkworth would probably count it a very high compliment to be compared with that composer. Their aims and tastes would probably have been much the same, both in poetry and in music. Both may be said to aim at musicianly expression of the emotions of ordinary people; ecstasy, such as comes to men of less dependable sanity, has little place in their work. 'La poesie pure,' they seem modestly to own, is not for them; they gladly take the lower road, achieving a peculiar quality in their music merely by this humility. Both have little use for the various tricks of method by which composers often attain great beauty of sound and a telling, if sometimes facile, effect. They state their ideas in a plain way, for what they are worth, not using poetical or strained language in any attempt to make the underlying thought seem more important than it is. Sometimes here, it is true, as so often in Parry's songs, the music seems to suffer from the composer's not writing really distinctive pianoforte music. 'Stray Nymph of Dian' is a case in point; the particular vivacity that the instrumental writing fails to attain seems a necessary part of the song's individuality; and the total effect is therefore less than it might be. And yet this lack of command over the pianoforte is not altogether to be regretted, since it is a characteristic feature of the composer's whole outlook, which is obviously one of extreme sincerity and some reticence. It is preferable to the other extreme, so well illustrated in some of the foreign songs to be reviewed later, where lack of impulse is emphasised rather than concealed by clever and unnecessary instrumental display.

In other cases, moreover, Dr. Barkworth's accompaniments are entirely adequate; in the highly effective duet arrangement of 'It was a lover and his lass' the texture is really that of the string quartet rather than the pianoforte, but the result is admirably telling. Here, as in all the songs, the interest is kept primarily in the voice parts. Delightful imitative effects and interweaving of melodies give the duet great vivacity. This is certainly one of the very best

arrangements of the tune, and ought to be widely sung. Other of the settings seem to me too elaborate; the composer, in dealing with melodies like 'My lodging is on the cold ground,' tries to detail in his work all that the original tune is content to imply. The result is a burden too heavy for it to bear.

One wonders if the songs are issued in chronological order; so much the best are the last half-dozen, while the first two are so far beneath these last in style and achievement. In the settings of M. W. Cannan's poems, particularly that called 'Friendship, 1914,' the music seems suddenly to strike a deeper note altogether, and it is in the last two numbers of all that the composer most fully realises himself. 'Two Talking' is a lovely little work, full of insight and completely felicitous in touch. The sense of effort that marred some of the early songs gives way to a quieter manner, and there is a corresponding increase in effect. It is a beautiful song, of a simplicity and sincerity that are perfectly satisfying. So again in 'The Earth and Man' we feel an intimacy with the writer which is the surest indication of technical problems solved, whilst there is a sense of security that marks mature work. This song, with its Stopford Brooke words and its peculiarly English form of semi-philosophical sentiment, brings us again very close to Parry. Yet it is here that Dr. Barkworth appears fully himself, and the song is one of real beauty. It is a great pleasure to meet work so thoughtful, so modest, and so musical as these songs (MacDonagh Capdeville, Green Street, Leicester Square).

Dorothy Howell, in 'To Siné in Winter,' has just the brilliance of surface that Dr. Barkworth often lacks; and, unlike his songs, her work does not sound personal or genuinely impassioned. It has all the necessary energy of declamation, yet lacks the true ring of conviction. There is more of this in Evelyn Sharp's simpler and picturesque 'Stars all dotted over the sky' (Cramer).

Paxton's, in addition to T. Haigh's 'A Sea-Burthen,' Havergal Brian's 'When icicles hang,' and Gerrard Williams's attractive 'The Dissembler' (all previously noticed in this column), send Julian Herbage's treatment of Beddoes's 'Dream Pedlary.' The music is neat and has some happy touches, but imports a sentimentality that the poet most felicitously avoided. To hear it in this setting is to realise how bad the poem might have been if it had not been so good. From the same house come Fred Aldington's arrangements of two old English songs. 'My Little Pretty One' is the first; the second is the tune known to most people as 'Oh, Polly, you might have toyed and kissed'; it is set to a poem called 'Of music and of music's power.' Tune and words can only be made to fit at all by the most violent wrenching of the accents of both.

Herbert Howells's 'Old Meg,' just issued by the Oxford University Press, was written in 1923. Since then the harmonic effect on which it largely depends has become almost a cliché; the thing would sound commonplace if it were not used with such unflinching skill and sense of fitness. The workmanship is sensitive, and the touch sure, so the song does not fail of a beautiful effect; I doubt, however, whether its composer would use that formula to-day. From the same publishers

is Robin Milford's 'Old Age.' The writing is still amateurish, and the idiom curiously mixed; it looks as if Constant Lambert's discovery of Boyce is telling. Yet there is feeling for the words, and a really expressive handling of the ends of the stanzas. Mr. Milford's outlook is always fresh and sincere; it is a pity his style and handling are not more dependable. Perhaps it would be good to hold things back longer before assuming finality and sending them off to the printer.

Julius Harrison's 'I know a bank,' published by Winthrop Rogers, is of fairly thick texture, and if the necessary lightness is to be attained must be sung *allegro*, as the composer directs. This will be a blow to some singers; for the generous phrases, so well laid out for the voice, 'to dalliance warm invite the fair.' If the song is sung without rhythm it will be without point: if as the composer intends and marks, the many graceful and sensitive touches should prove very attractive.

A number of German publications come from C. F. Kahnt, of Leipsic. They make one feel that the best of our modern English songs are uncommonly good. These writers have for the most part a thorough command of their job, yet their harmony, elaborate as it is, is in essence terribly commonplace. Th. Hausmann's 'Vier Lieder' are really the worst Dykes harmony carried to the 10th degree and treated as a philosophy. There is something solemn, portentous, and unreal about it all; and anyway, it's dull stuff. Ernst Smigelski's 'Zwei Lieder' are less pretentious and much more effective; they are not free from the commonplace, but sound thoroughly sincere. Hermann Ambrosius, again, is over-elaborate, and too reminiscent of the gestures of the big Germans. This is much more strongly felt in his Op. 11, 'Drei Lieder.' In Op. 19, 'Zehn Lieder,' the texture is very much lighter and the style more personal. These last songs are for soprano, violin, and pianoforte, and are well worth study. There is real freshness and vitality in the 'Der Morgen' with which the cycle opens, and both 'Der Abend' and 'Die Nacht' have undoubted beauty. Throughout this interesting set of songs the style is much less verbose than that of the earlier examples, and the effect is correspondingly greater. When there are fewer notes there is more light in the music; the lines of melody and the touches of colour have more effect, and the whole thing is more vital. This second cycle marks a very great advance on the earlier one.

T. A.

Our reviewer slipped last month in stating that Dunhill's 'The Holy Babe' and Rowley's 'Dream Village' were published by Messrs. Stainer & Bell. The publishers are Messrs. Cramer.

#### CHURCH MUSIC

Some recent issues from the H. W. Gray Co. (Novello) include an unconventional setting by Leo Sowerby of Benedicite omnia opera in the key of D minor. The work, which is decidedly modern in style, is planned on broad lines, and the effective vocal writing, in conjunction with a richly-scored organ part, produces some imposing effects. The voices occasionally divide, but the setting, notwithstanding the composer's harmonic methods, is not really difficult. Much the same may be said of the same writer's setting of Jubilate Deo in

B flat, except that the call for division of parts is here almost continuous. In both works the accompaniment appears on three staves. Missing accidentals have been noted in the organ part of the Benedicite, p. 6, bar 4, and the last bar of p. 10, and in the bass part of the last line of the Jubilate.

Other numbers from this house which should prove useful to choirs are S. S. Wesley's full anthem for four voices, 'O how amiable are Thy dwellings,' edited by John E. West, and some adaptations of works, mainly Russian, for women's voices, by Lucy Clark Street. Mr. West's judicious editing should assist both organist and choir in securing an adequate performance of Wesley's music. The arrangements for women's voices are all fairly simple. Tchaikovsky's 'Legend' (s.s.a.), translation by Frederick B. Miles, and 'Bless the Lord, O my soul' (s.s.a.), to music by Ippolitof-Ivanof, may be sung unaccompanied. Bortniansky's 'Cherubim Song' (from the Russian Liturgy) is for s.s.a. and organ (*ad lib.*), and 'The Cherubic Hymn' (from the Russian Liturgy of St. John Chrysostom), translation by C. W. Douglas and music by Gretchaninov, for s.a. and organ. 'This glad Easter Day,' with English text by Helen A. Dickinson, is an arrangement by Clarence Dickinson of a traditional Norwegian melody for soprano and alto solo and chorus (s.a.), with organ accompaniment.

A beautiful little work for S.A.A.T.B. by Palestrina has been edited for the National Council of Music, University of Wales, by Sir Walford Davies, and—with English and Welsh words paraphrased from the original Italian by T. Gwynn Jones—appears as an anthem under the title, 'Beauty Eternal' (Paxton). It calls for expressive singing, and is of moderate difficulty. The music appears in both notations. Another fine polyphonic work—Byrd's 'Ave Regina Caelorum'—issues, with Latin text, under the editorship of H. B. Collins (Chester). It is for S.A.T.B., and is fairly difficult.

Choirmasters should note that under the title 'Gracious Lord of all our being,' the chorale from Bach's Cantata No. 147, 'Herz und Mund und Thut und Leben,' has been arranged as an anthem with organ accompaniment by John E. West, and English words by W. G. Rothery (Novello). This chorale, with its graceful, flowing accompaniment, should make a welcome addition to the repertory of church choirs. It is within the powers of any choir capable of singing an ordinary hymn-tune in four-part harmony.

Set 10 of Novello's 'Hymns and Tunes for Sunday School Anniversary Services' provides an admirable selection, some numbers of which will be equally suitable for ordinary use in church or school—e.g., Eric Thiman's strong, simple setting, with descant, of 'Soldiers of Christ, arise,' and Boyd's popular tune, 'Pentecost' to 'Fight the good fight,' also with descant. Hugh Blair's anthem for children, 'Every morning the red sun,' flows brightly in 6-8 time, and for a children's flower service Arthur M. Goodhart's charming setting of 'What can I give Jesus?'—words by Arthur C. Benson—will prove acceptable. Capital tunes are also contributed by E. S. Deans, B. Sellars, A. E. Tate, and C. J. May (optional descant). The music is in both notations, and all the hymns and tunes may also be had in separate numbers.

The same publishers send J. A. Meale's setting for voices and organ of 'I'll praise my Maker' (hymn by Isaac Watts)—straightforward, singable music of a conventional type, which does not always succeed in avoiding the trite and obvious—and Six Hymns and Carols with Descants, composed and arranged by Albert Ham. This last contains effective descant arrangements of 'St. Flavian,' 'Rockingham,' 'Martyrdom,' 'The First Nowell,' and the composer's 'Toronto New' ('Throned upon the awful Tree') and 'Carol of the Shepherds.'

A publication of considerable interest to musicians is that of Philippi de Monte's Missa 'Ultimi miei sospiri' ('Musica Sacra,' Bruges). De Monte (1521-1603) composed a vast number of works, very few of which have been put into modern notation. The editor of the Mass under consideration—J. van Nuffel—tells us that the library of Brussels Conservatory contains the manuscripts of eight Masses, three of which have already been published, and that it is hoped eventually to publish the remainder. The present work is for six voices, and is based on a madrigal by Ph. Verdelot bearing the same title; this madrigal is included with the Mass. The work is beautifully produced, in stiff covers. From the same house come J. van Nuffel's 'Missa Paschalis,' for two equal voices, and 'In Festo St. Teresie a Jesu Infante'—a collection of Introits, Graduals, &c., in plainsong, with accompaniment. The Mass is a musicianly work, each movement of which, except the Creed, is based on a fragment of plainsong. In the Creed, phrases set to the traditional plainsong alternate with simple *a cappella* settings for S.S.A. In the other movements the writing for the voices is free and independent, and a most interesting organ accompaniment—in modern idiom—is laid out on three staves. The text is in Latin.

G. G.

## UNISON

'A Little Song Book of the Nations' (Is. 6d.) has been put together by A. E. W. Thomas, and Hubert Foss has written accompaniments that require no more than the skill to play a hymn-tune, and yet give a pleasant and sufficient support to the voices. A good many of the songs can be sung by a four-part choir; or those low-voiced people who can read a bass part can add that alone to the melody. A foreword by Viscount Cecil commends the book particularly to the attention of audiences at League of Nations meetings. Its usefulness in school is obvious, for the seventeen songs are well selected. Not all are folk-songs, in the strict sense of the word; England, for instance, is represented by 'Drink to me only,' and Germany by the grand tune to the Easter hymn that we know best by its refrain of 'Alleluia!' ('Let joyful praise to Heaven ascend') Russia's song tells of the exploits of Stenka Rasin. Schools that have a gramophone may like to get the new record of Glazounov's tone-poem so named, and sing the song before hearing the orchestral piece. A booklet giving the words of the songs may be had for 1½d. (a shilling a dozen). This is a good addition to the library of popular song-books.

Alec Rowley's 'When the moon is up' trips lightly, in six-eight, with tip-toe dotted quavers (Paxton). His 'Sparrows' is for quite small children—dainty and light (Cramer).

## PART-SONGS FOR CHILDREN'S AND FEMALE VOICES

Elizabeth Poston's 'Balulalow' is a sacred cradle-song that can be sung at any time, and in any place, but is especially suitable for Christmas use in church or Sunday school. It asks for refined, tender treatment: a charming, easy piece. Ivor Davies's 'Swinging' is also for s.s. It goes in the recognised rhythm (six-eight), with easy fluency, if with no striking point of freshness. An accent on 'in' might have been avoided. Children cannot too early learn the simple principles of just and expressive accentuation. We do not let them use wrong stresses in reciting, and there is no reason for giving them examples of that in music (Hawkes).

Cyril Jenkins sets Blake's 'The Lamb' for s.s. The second part keeps on the lower middle range most of the time. The chromatics slightly weaken the value of the song, I feel; it is pleasant music, though rather square in step (Paxton).

In 'Novello's School Songs' series appears Set 5 of 'National Songs with Descants,' arranged by Geoffrey Shaw and H. A. Chambers. The preface gives some wise, bright advice on the use of the second part. It offers splendid practice in independence, and in the study of balance and subtlety in proportioning the weight to that of the tune. All these descants are easy, and generally note-for-note, though they do not stick slavishly to that principle, but introduce some artistic counterpoint. The eight songs can all be had separately for 1½d. to 3d. each; the set costs eightpence.

## MALE-VOICE

Hugh Robertson has arranged for T.T.B.B. a song (the original form of which is not stated) by G. W. Martin, a last century composer. 'Haste, ye soft gales' is the title, and the music, though not of first glee-quality, is amiably tuneful, and easy (Williams).

## MIXED-VOICE

Some charming arrangements of old songs are those by Dr. Bairstow ('The Oak and the Ash'), Dr. Whittaker ('The Lincolnshire Poacher'), E. Duncan-Rubbra ('Afton Water'), and H. E. Randerson ('Now Robin, lend to me thy bow' and 'To the maypole haste away'). All are for S.A.T.B. The 'Poacher' especially has some fine, bold, swinging harmony, and Dr. Bairstow's arrangement is a capital bit of simple, musicianly work. 'Now Robin' has a verse in canon for S.A. and one for T.B., a happy idea. I like to see arrangers getting more variety into their music. There are all sorts of chances for neat, resourceful treatment, without butchering a tune to make an arranger's holiday (Oxford University Press).

Ernest Bullock's 'As I walked forth' (words from Playford) is a flowing S.A.T.B. setting of graceful carriage, needing delicate singing—a good, enjoyable counterpart of the superior part-song of Victorian times (Hawkes).

Another Robertson arrangement is that of Purcell's 'The Mavis,' for S.A.T.B. This has one or two simple, short runs, and needs a light, aerated manner. It could be sung by a choir of no great experience, if it has found how to phrase smoothly and take breath quickly (Williams).

Bantock's 'The Lake Isle of Innisfree' (S.A.T.B. and s. solo) is likely to please, with its grave,



quiet motion and placid harmony. The women's parts are divided into four for a while (Cramer).

Two of J. H. Foulds's 'Scottish Celtic Songs' are to hand—'Quindry Bay' and 'John Hielandman.' The first, sub-titled 'A Song at Sundown,' has a facile vein of comfortably chromatic harmony that many choirs will appreciate. The other is a brisk, bounding affair, 'very rhythmic and undeviating.' Orchestral parts for this may be hired (Paxton).

Frank Idle hits on a happy tune and graceful harmony for Marlowe's 'Come, live with me' (S.A.T.B.). The song has an inviting lilt, and is of the kind that quite small choirs will like to add to their repertory. Church choirs, for instance, will find it useful for use at social affairs.

W. R. A.

#### ORCHESTRA

Alessandro Scarlatti's 'Concerto Grosso in F minor' has been added to the collection *Perlen Alter Kammermusik* (C. F. Kahnt, Leipsic), edited by Arnold Schering from the 'original' (English) copy which was published in 1740—some years after the composer's death. The present edition is for strings and pianoforte, but I rather believe that the effect would be enhanced if the organ were to take the part of the pianoforte. It is an excellent example of Scarlatti's art, and deserves to be known and studied, especially by school orchestras. Technically, it offers no difficulty, and thus the whole attention can be devoted to balance of tone, accuracy in attack, and unanimity of colour and expression.

#### CHAMBER MUSIC

Sterndale Bennett's *Trio-Serenade* (Paxton) for pianoforte, violin, and violoncello, is one of those light and graceful things one passed by almost without notice while these qualities were fairly common. To-day we are inclined to prize them more highly, as they are getting very much rarer. Neither a light touch nor grace will be found in Theodor Hausmann's *Sonata* for violin and pianoforte (C. F. Kahnt, Leipsic). This composer's aims are different; his goal, it would seem, lies more in the direction of solidity of structure and clever and ingenious, rather than graceful or charming, harmonic combinations. In spite of its modern flavour, the music is never obscure or unduly complex.

#### FLUTE

Just now old sonatas appear to be fashionable. A cello recital without an old sonata or two has not been heard in London for years, and there have been recitals at which nothing but old sonatas could be heard. I sometimes wonder whether these enthusiasms are likely to last. I am second to no one in my admiration for the masterpieces of the past. But there is no denying the fact that these ancients had tricks as well as art and mannerisms as well as stylish manners. Perhaps because their trills have been so often served as a cold lesson in technique my heart fails me when I see as many trills as there are in the first movement of Pietro Locatelli's *Sonata* No. 1, edited by J. H. Feltkamp for flute and pianoforte (Oxford University Press). Anyhow, it was with a distinct feeling of relief that I came to the final Presto with its very simple progressions and business-like air. But I have no doubt that in

the hands of a virtuoso the *Sonata* will sound effective enough. A *Sonatina* for flute and pianoforte by Hermann Ambrosius (C. F. Kahnt) has two pleasing, lively movements, and is well written for the instrument. The *Adagio non troppo*, in 5-8, is bound, I fear, to sound a little monotonous, as the design lacks variety. F. B.

We have received eight numbers of the Cotta Edition, of which the Oxford University Press is the British agent. No. 907 consists of old Viennese dances, by Haydn, Mozart, Beethoven, Schubert, Lanner, and Johann Strauss the elder. The dances are mostly arranged by Hans Gal from four-handed and orchestral originals. Among the best of a charming set is the 'Romantic Waltz' of Lanner, who on this form can at least hold his own with the Strausses. Karl Hermann Pillney edits a collection of old French pieces—Louis and François Couperin, de Chambonnières, d'Aquin, and Rameau (No. 914). Eight *Sonatas* by Scarlatti—an unhackneyed selection—are edited by Lydia Hoffmann-Behrendt (No. 915). A Russian group makes up No. 916—pieces by Glinka, Rubinstein, Borodin, Moussorgsky, and Tchaikovsky, the editor being Waldemar Lütschig. The interest of No. 924 is mainly antiquarian—keyboard dances of the 16th century, collected by Dr. Hermann Halbig. The selection is from Spanish, German, Dutch, and English sources. The evolution of the *Sonata* is shown in a set of essays in that form by Bach's sons, Wilhelm Friedemann, Carl Philipp Emanuel, John Christoph Friedrich, and John Christian, edited by Kurt Schubert (No. 925); and two double-number books are devoted to Brahms (Walter Rehberg). Nos. 918-19 contain the E flat minor Scherzo, the Four Ballades, Two Rhapsodies, and Three Intermezzos, Op. 117; in Nos. 920-21 are Op. 116 (*Fantasia and Caprices*), Seven *Klavierstücke*, Op. 118, and Four *Klavierstücke*, Op. 119. With its generous spacing, bold type, and erudite prefaces (only in German, unfortunately) the Cotta edition puts most of its present-day rivals in the shade.

Tallis's forty-part Motet, 'Spem in alium nunquam habui,' is one of that large body of works that everybody knows by name and few by note. The general view is that it is merely an ingenious curiosity consisting of little more than an elaborately set out chord of G. Actually it is a polyphonic masterpiece. The Oxford University Press has just issued (45s.), in full size, the edition brought out in vol. vi. of 'Tudor Church Music.' The size is about two feet by a foot and a half. In the 'Tudor Church Music' edition it was reduced to a fourth of these unhandy dimensions. Why is this marvellous work never heard? Several performances are recorded as having taken place during the despised Victorian period. Here is an opening for the B.B.C. National Chorus, which might well include it in one of its Queen's Hall schemes. (Since writing the above we have heard that the Newcastle Bach Choir will shortly sing the work.)

At Oaklands Music Club, on February 16, the Junior Orchestra of the Philharmonic Choir played two movements from Mozart's G minor Symphony, and other numbers. Mr. Ernest Read conducted.

## Gramophone Notes

By 'Discus'

H.M.V.

For once in a way the best orchestral records have not come from America. The San Francisco Symphony Orchestra, under Alfred Hertz, play Mendelssohn's Wedding March with much less stirring effect than is due—for, after all, 'tis a good march. This performance lacks both rhythm and brilliance. On the other side is the Entr'acte from 'Rosamunde.' We needn't send across the Atlantic for recordings of either work, unless they can be superlative, which these are not (1568).

The Detroit Symphony Orchestra comes off rather better in Chabrier's Spanish Rhapsody, conducted by Ossip Gabrilowitsch. But how poor this Spanish dance material wears! Apparently the monotonous harmonic basis is the cause. Anyhow, I can raise little interest in it save when it has been gingered up by a de Falla—not always then (E522).

After these rather dull beginnings we are roused by a record of two extracts from 'The Fire Bird'—'The Princesses play with the Golden Apples' and 'The Infernal Dance of Kastchei's Subjects,' played by the London Symphony Orchestra, under Coates. This is a brilliant bit of work all round, and makes us hope for more from the same tap (D1510).

It is good news that we are to have some of Haydn's Symphonies, played by John Barbirolli's Chamber Orchestra. A start has been made with one of the best—the Symphony in D, known as the 'London.' There is delicacy, with some real *pianissimo* playing, and excellent clarity. In the Finale I should have liked a little more pace: we have the *allegro* without the *spirito*. And there is a tendency—strangely common among even the most experienced conductors—to slow down the time slightly during quiet passages in longer notes. This Finale is one of those in which the composer draws on Croatian folk-tune, and a bit more vigour—even roughness—would not have been amiss. But, all round, the Haydn series has made a capital start (C1608-10).

Scoring both brilliant and elusive is the main interest in Ravel's 'Alborada del gracioso'—a transcription by the composer of one of his early pianoforte works. It is well played by an unnamed orchestra (presumably French), conducted by Piero Coppola (D1594).

A good sample of light orchestral music is a record of Mark Weber and his players in arrangements of Sinding's 'Rustle of Spring' and a Waldteufel Waltz (C1630).

The only chamber music record is of Frank Bridge's Idyll No. 1, played by the Virtuoso String Quartet with all the vividness and contrast we expect of that fine party (C1593).

The pick of pianoforte records is one of Backhaus in four Chopin Etudes—Nos. 1 in A flat, 12 in C minor, 2 in F minor, and 11 in A minor. As usual with Backhaus records, the tone is far above the average. The playing is tip-top. The only fault findable is that the pace of the F minor study is excessive (DB1178).

Cyril Scott continues the recording of his own works with 'Lotus Land' and 'Souvenir de Vienne.' I have to repeat my criticism of last month—that the playing is too level in power, and

altogether less sensitive than we expect from Mr. Scott (B2894).

Piquant fiddling is that of Renée Chemet in Chabrier's 'Album Leaf' and a Berceuse by a composer labelled as 'Groolez,' but who is probably Grovlez (DA812); and of Kreisler in Albeniz's Tango and de Falla's Spanish Dance from 'La Vida Breve' (DA1009).

I cannot find much that is interesting in a couple of cello solos by Tartini and Valentine, arranged by Salmon, and played by Beatrice Harrison (B2896).

Mark Hambourg does well in playing Debussy's 'Claire de lune,' and then lapses with a couple of shanties—'Shenandoah' and 'Billy Boy.' We have already been over-shantied and over-spiritualled; heaven forbid that pianists should now take up the craze! With the aid of words and good singing many were enjoyable, but the musical interest is too slight to stand instrumental transcription (B2935). (Is the supply of good, unrecorded pianoforte music running short? And violin music? A month or two ago we had Kreisler playing 'The Old Folks at Home'; and his two solos mentioned above are both transcriptions. At a recent Albert Hall recital he played a long programme in which hardly an item was genuine violin music.)

A number of important choral records—Westminster Abbey, Westminster Cathedral, and Leeds Festival choirs—have been issued, but copies have not reached me. I mention this so that readers may understand why they are not reviewed.

### BRUNSWICK

Enterprise is shown in the choice of a work that has apparently had only one performance in England so far, and very few anywhere else—Respighi's 'Trittico Botticelliano.' This is an orchestral Suite in three movements, based on three famous Botticelli pictures: 'Spring,' 'The Adoration of the Magi,' and 'The Birth of Venus.' The orchestra written for is small—one each of wood-wind, one horn, one trumpet, triangle, small bells, celesta, harp, pianoforte, and strings. Respighi has a capital sense of colour, and does much with this modest force. 'Spring' is, perhaps, the best of the three pieces. In the 'Adoration' much use is made of a portion of the plainsong melody sung in England to 'O come, Emmanuel,' but Respighi seems to be unable to do more with it than repeat it with some queer major effects where we expect minor. In all three the scoring atones for a shortage of thematic interest. The recording is good, save for some over-keenness in the strings in 'Spring.' The players are the London Chamber Orchestra, conducted by Anthony Bernard (30131-32). (By an unfortunate arrangement the 'Adoration' comes on the second side of the first disc and the first of the second. This is surely a case where the order of the pieces matters less than their convenient disposition.)

Georg Kulenkampff, a violinist unknown here, though (we are told) with a big reputation in the Fatherland, plays Brahms's fifth Hungarian Dance showily, overdoing the tempo vagaries, I think. For companion piece he has a very engaging Allegretto by Boccherini (7006).

Brailowsky draws on the most familiar of Chopin—the E flat Nocturne and the A flat Waltz.

His playing is so good that it is a pity he should just take a point off it by some occasional eccentricity in the rhythm of the Waltz. (Odd, how these swagger players seem to be afraid of a plain three or four in a bar! They will persist in jazzing it slightly, under the cover of that misunderstood word *rubato*.) (80040.)

Organ records from Germany are rare. Here is one of Alfred Sittard playing Bach's Toccata and Fugue in D minor, in St. Michael's Church, Hamburg. There is a long-drawn echo; at the end of some phrases we can even follow the response note by note for a bar or so. Hence confusion in some of the brilliant passages. Sittard's pace is pretty much the same as that of English organists. Clearly he is a good player. But this record is rather below the English standard—which is not yet very good, and far from being worthy of our fine players (80039).

Alfred Piccaver sings 'Ah! si ben mio,' from 'Trovatore,' and 'O tu che in seno agli angeli,' from 'Il Forza del Destino.' Here is surely the most appealing tenor voice in opera at the present time. Such ease and mellowness on high notes that are usually shouted or strangled! Yet Piccaver seems to lack personality, and he stays too long on a level of power and feeling. If we could but add to that Lincolnshire (is it?) voice a Mediterranean temperament, what an operatic artist we should have! (50115).

The label tells me that Stanley Maxted is a tenor, otherwise I should have called him a baritone. However, the thing that matters is that he sings far too heavily a batch of the 'When we were very young' songs. Only a first-rate style and sense of humour on the part of a singer can make us overlook the fact that A. A. Milne's delightful verses are inadequately set by Fraser-Simson. The music is essentially commonplace, and this performance tends to bring the defect to the surface (3888-89).

Frederick Firth is one of the best of the little army of boy sopranos who are now emulating Thomas Lough. Firth sings 'My heart ever faithful' and Handel's 'O Lord, whose mercies'—good choices. His tone is pure and phrasing good. The organ is a bit on the lumpy side in the Bach. Frederick will go far, I believe (20074).

#### COLUMBIA

Of all Mozart's formidable stack of symphonies only three are well known. So neglected are the remainder that there exists a justifiable impression that, compared with the G minor, the E flat, and the 'Jupiter,' they are out of the hunt. The recording of No. 34, in C (K. 338), is a commendable bit of enterprise. The orchestra is the Royal Philharmonic and the conductor Beecham, and concerning the performance there is no need to say more than that expectations roused by such a combination are fully satisfied. The Symphony is a bright and thoroughly engaging work, which I enjoyed from start to finish. I hope the reception of this departure from the hackneyed will be such as to lead to further exploring in this neglected field. An informative leaflet is issued with the records (L2220-22).

More Mozart comes in the G major Concerto No. 17 (K. 453), played by the Budapest Orchestra and Dohnányi, and conducted from the keyboard by the soloist. This feat was performed by the

same artists at Queen's Hall not long ago. I am still not convinced that there is anything but a disadvantage in reverting to an old custom for which there was so little to be said that it was dropped as soon as the art of conducting began to be developed. Obviously, it is practicable in none but rather simple music, and even then there must be moments when either the pianoforte-playing or the conducting must suffer slightly. There is some interest in an ordinary concert performance of the kind, because most people like to see the dual feat; but by gramophone or wireless there is nothing in it. This Concerto is less good Mozart than the Symphony mentioned above, but it is still attractive as a whole. The Finale is especially good. The playing is lively, and the recording really admirable (L2215-18).

There is a notable set of pianoforte records in the second series of Chopin Nocturnes played by Godowsky—the G minor (Op. 37, No. 1), F major, F sharp major, F sharp minor, C sharp minor, and D flat. I still find Godowsky a little unequal, some splendid moments alternating with curiously dry patches. There is a spoken Introduction by Ernest Newman, and the album contains notes from the same source. These are models of condensed criticism and information. (But in speaking of the bare fifth and octave opening of the C sharp minor Nocturne, why does Mr. Newman say that the listener hears the major third 'subconsciously'? The E sharp is easily distinguished by the physical ear of any average musician.) (L2168-71.)

I pick out for special mention two widely dissimilar vocal records: Edna Thomas in a couple of 'spirituals'—'Nobody knows de trouble I sees' and 'Run, Mary, run' (5154); and an excellent boy soprano, John Gwilym Griffiths, who sings 'Where'er you walk,' and, backed up by an effective choir, Spohr's 'As pants the hart' (9615).

A record of unusual interest is that of 'New Year's Eve at St. Paul's'—the wrong side of the Cathedral door, of course. Here the noise of the crowd is reproduced so faithfully that it is almost terrifying. (I have seen a nervous person blench at it!) There is human interest and historic value in such a record as this. Some day, when folk are wiser, gramophonists may turn this disc on and marvel that thousands of apparently sane people should spoil their work on the first day of the year by staying up most of the preceding night kicking up a hullabaloo and exchanging microbes and germs. And most of them—the crowd, not the germs—come from the hard-headed and sensible side of the Tweed! (5197).

## Player-Piano Notes

ÆOLIAN

*Audiographic Duo-Art.*—One has heard much concerning the technical difficulty of Balakirev's 'Islamey,' so that it is of special interest to meet with a roll containing it. The player is Beryl Rubinstein, who shows a fine mastery. The music depicts the mustering together of Oriental tribes, and is a very vivid and exciting piece of work. There is a listener's introduction by Edward Mitchell, and a picturesque running commentary on the music is provided by Percy Scholes (D775). This roll may be had in the 'Pianola' Series (D776).

From these ferocities we descend to Chaminade's 'Autumn.' Clarence Adler is the capable player, and the notes are by Paul Silva Herard and A. Forbes Milne (D789) (Pianola D790).

We go East again with 'The Song of the Haulers on the Volga,' arranged by Harriet Cady and played by Rudolph Ganz. The transcription lacks variety, especially of power. There are some cases in which the obvious thing is the right thing, and the only way to make very much of this over-worked song is to treat it on the familiar lines of 'The Band Passes'—*ppp* to *ff*, and back again. Moreover, the writing for the left hand is unnecessarily thick. The literary matter is provided by G. Kirkham Jones (D785, Pianola D786).

*Duo-Art.*—Frederic Lamond continues his transcription of Tchaikovsky's E minor Symphony with the third movement—the Valse. The touch of commonplace in the music comes out when played on the pianoforte; the orchestral colour disguises it (521).

Lewis Richards plays an old friend in the Turkish March from Mozart's A major Sonata (6786).

A very attractive roll is that containing MacDowell's 'To a Water Lily' and 'March Wind.' The latter is an excellent sample of the composer's outdoor tone-painting. Rudolph Ganz's playing is admirable (7208).

The slow movement ('Indian Lament') from Dvorák's Sonatina for violin and pianoforte has been arranged by Francis Moore, who gives a very good performance of it, without, however, persuading us that the piece is particularly suitable for transcription (6800).

Liszt's arrangement of 'Cujus Animam' is played by Frederic Lamond. Liszt does rather less with it than we should expect (7206).

Debussy's piquant little Prelude (No. 6 of the second book), known as 'General Lavine,' is capitably touched off by Eugène d'Albert (0345).

Two light rolls are of A. Waterman's Valse, Op. 8, No. 1, played by the composer (0346), and of a selection from 'Show Boat,' played by Phil. Ohman (7293).

*Hand-played.*—Chopin's Nocturne in F minor is played by Josef Hofmann—rather too slowly, I feel. The flow of the rhythm is hindered by his apparent reluctance to play four even quavers; he usually manages to dot one of them (A1127e). Irene Scharrer gives a charming performance of the Intermezzo from Schumann's 'Faschingschwank' (A1129d).

One of the very best of Bach rolls is that of the Toccata and Fugue in G minor, played by Harold Samuel. This is among the lesser known of the clavier works, and consists of a brilliant introductory passage, followed by a movement that recalls Purcell, a lively fugue in dotted rhythm, suggestive of a dance, and a final flourish. Samuel makes a very attractive affair of it by his clean rhythmic playing (A1131f). Excellently played, too, is Godard's fifth Mazurka, the performer being Rudolph Ganz (A1133f).

*Metrostyle.*—The only roll received for review is an exceptionally pleasing one—Albeniz's 'Tango,' Op. 165, No. 2, transcribed by Godowsky. A player may make much of it with very little trouble (T30416a).

## BLÜTHNER

Albert Friedenthal manages the florid passages in Chopin's Nocturne in F sharp, Op. 15, No. 2, with much finish and neatness. This is, in fact, the outstanding merit of his playing. There is no excessive *rubato*; indeed, a little more 'give' here and there would have been welcome (55781).

It is interesting to contrast two widely different conceptions of the waltz and its treatment—one by Rachmaninov, Op. 10, No. 2, played by Karol Szezter, and another by Scriabin, Op. 38, played by Walter Bonim. The performance in each case is good, and both make most attractive rolls. The Rachmaninov (59588) is full of sharp vitality, and the rhythm is clean and definite. The Scriabin (59829) is exactly opposite in mood and style; it radiates warmth with its luscious harmonies, and there is a general air of languor. It works up to a brilliant ending.

If a study in chromatics and virtuosity is required, I recommend 'A Prole do Bebe' (No. 1), by Lobos, played by Mark Hambourg, who takes full advantage of its opportunity for agile display (59919). Another good roll by the same performer is the 'Tanz der Gaukler,' from Rimsky-Korsakov's opera 'Schneeflockchen' (59920). Both these are exceptionally clear and well cut.

There are two 'Fairy Tales' by Medtner, Op. 20, No. 2 (59585), and Op. 26, No. 3 (59584). Karol Szezter is the pianist; his performances are above reproach. The music itself is full of colour, and somewhat reminiscent of Chopin.

The two Max Reger pieces, 'From my Diary,' Book 1, No. 6 (55573), and Book 2, No. 4 (55574), are not everybody's music, but they are among the less formidable of this composer's works, and there is considerable appeal in both, especially the second. They are similar in mood, each being contemplative. They are played by the composer. The Sonata in B flat of Schubert is good, the Scherzo (on the second roll of the set) particularly so. The Allegro which follows is somewhat more serious, but both movements give a care-free impression, and are typical of Schubert at his best. Theodor Blumer gives a sympathetic performance (59161-63).

Last, but far from being least, is a fine Prelude of Rachmaninov's, Op. 32, No. 12. It is unnecessary to comment further on Karol Szezter's playing—all his rolls are extraordinarily good (59580).

D. G.

## Teachers' Department

### A MODERN APPROACH TO MUSIC-TEACHING:

#### II.—MUSIC TEACHING—ITS AIM AND PURPOSE:

#### A PLEA FOR EXPERIMENTAL METHODS

BY NORAH H. BORE

In a profession such as music-teaching, in which the teacher is handicapped by the layman's demand for tangible results, there is a danger of the value of experimental methods being overlooked. By force of circumstances the teacher tries to find short cuts in evolving teaching methods to meet his needs.

(Continued on p. 248)



### HUMOROUS PART-SONG

Music by N. F. BYNG JOHNSON

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*rall.* **Moderato**

choked with sobs, to sing this: *rall.* *p*

choked with sobs, to sing this: *rall.* *mf* *p*

choked with sobs, to sing this: *rall.* *mf* *p* *mf*

choked with sobs, to sing this: *rall.* *mf* *p* *mf*

choked with sobs, to sing this: *rall.* *mf* *p* *mf*

*rall.* *mf* *p* *mf*

**Moderato.** ♩ = about 84

Also published for T.T.B.B. in THE ORPHEUS, No. 609.

*mf*

"Beau - ti - ful Soup, so rich and green, Wait - ing in a hot tu - reen!

*mf*

"Beau - ti - ful Soup, so rich and green, Wait - ing in a hot tu - reen!

*mf*

"Beau - ti - ful Soup, so rich and green, Wait - ing in a hot tu - reen!

. . . . . so rich and green, Wait - ing in . . a hot tu - reen!

*lightly*

m m m m m m m Who for such daint - ies would not stoop?

*lightly*

m m m m m m m Who for such daint - ies would not stoop?

*lightly*

m m m m m m m Who for such daint - ies would not stoop?

*lightly*

m m m m m m m Who for such daint - ies would not stoop?

# TURTLE SOUP

March 1, 1929.

*rall.* *Slower* *ten.*  
*mp*  
 Soup of the eve - ning, beau - ti - ful Soup! Soup of the eve - ning,  
*mf rall.* *ten.*  
*mp*  
 Soup of the eve - ning, beau - ti - ful Soup! Soup of the eve - ning,  
*mf rall.* *ten.*  
*mp*  
 Soup of the eve - ning, beau - ti - ful Soup! Soup of the eve - ning,  
*mf rall.* *ten.*  
*mp*  
 Soup of the eve - ning, beau - ti - ful Soup! Soup of the eve ning,  
*rall.* *Slower*  
*mf* *mp* *ten.*

*a tempo* *tearfully poco rall.* *a tempo*  
*p*  
 beau - ti - ful Soup! Beau - ti - ful Soup! †  
*a tempo* *tearfully poco rall.* *a tempo*  
*p*  
 beau - ti - ful Soup! Beau - ti - ful Soup! †  
*a tempo* *tearfully poco rall.* *a tempo*  
*p*  
 beau - ti - ful Soup! Beau - ti - ful Soup! †  
*a tempo* *tearfully poco rall.* *a tempo*  
*p*  
 beau - ti - ful Soup! Beau - ti - ful Soup! †  
*a tempo* *poco rall.* *p a tempo*

\* Without breathing

† Force the "p"

## TURTLE SOUP

March 1, 1929

The Fertile Soil

March 1, 1929

*rall.* *a tempo* *p* *mf*

Beau - ti - ful Sou - pl Soup . . . of the

*rall.* *a tempo* *p* *mf*

Beau . . . ti - ful Soup! Soup . . . of the

*rall.* *a tempo* *p* *mf*

Beau . . . ti - ful Soup! Soup . . . of the

*rall.* *a tempo* *p* *mf*

Beau . . . ti - ful Soup! Soup . . . of the

The image shows a page from a musical score for the song "Beau-ti-ful, beau-ti-ful Soup!". It includes vocal parts for two voices (Soprano and Alto) and a piano accompaniment. The tempo markings are: *poco rall.*, *rall.*, *a tempo*, *rall. e dim.*, and *poco rall.*. The lyrics are: "eve - ning, Beau - ti - ful, beau - ti - ful Soup!". The score is written in 2/4 time and features various musical notations including slurs, accents, and dynamic markings like *p* (piano) and *f* (forte).



**Slightly slower** *p* **Quicker**

"Beau-ti-ful Soup! Who cares for fish, Game, or a-ny

"Beau-ti-ful Soup! Who cares for fish, Game, or a-ny

"Beau-ti-ful Soup! Who cares for fish, Game, or a-ny

"Beau-ti-ful Soup! Who cares for fish, Game or a-ny

**Slightly slower** **Quicker**

**Slower** *f* *p* **Tempo imo.**

oth-er dish? m . . . m . .

oth-er dish? m . . . m . .

oth-er dish? m . . . Who would not give all

oth-er dish? m . . . m . .

**Slower** **Tempo imo.**

\* Without breathing

*mf*  
m . . en - ny-worth on - ly of beau - ti - ful Soup!

*mf*  
m . . en - ny-worth on - ly of beau - ti - ful Soup!

*mf*  
else for two - p . . en - ny-worth on - ly of beau - ti - ful Soup!

*mf*  
m . . en - ny-worth on - ly of beau - ti - ful Soup!

*p*  
m . . . m m m . . . Beau - ti - ful Soup! . . . Beau - ti - ful

*p*  
m . . . m m m . . . Beau - ti - ful

*mf*  
Beau - ti - ful Soup! . . . Beau - ti - ful

*p*  
m . . . m m m . . . Beau - ti - ful

## TURTLE SOUP

March 1, 1929.

*mf* Soup . . . of the eve - - ning, *rall.* *ten.* *p*

*mf* Soup . . . of the eve - - ning, *rall.* *ten.* *p*

Soup! . . . Soup . . . of the eve - - ning, *rall.* *ten.* *p*

*mf* Soup . . . of the eve - - ning, *rall.* *ten.* *p*

*mf* *rall.* *ten.* *p*

**Quicker** *ff* Beau - ti - ful, beau - ti - ful, beau - ti - ful, beau - ti - ful *ppp* *ff* Sou - p! *p*

*ff* beau - ti - ful *ppp* *ff* Sou - p! *p*

*ff* beau - ti - ful *ppp* *ff* Sou - p! *p*

*ff* beau - ti - ful *ppp* *ff* Sou - p! *p*

**Quicker** *ff* **Slow** *ppp* *ff*

(Continued from p. 240.)

Two courses are open to him. He may bow to authority and glean his methods from the teaching experience of the ablest in his profession; or, by a process of trial and error, he may evolve methods of his own. Each means of preparation has its use and its danger. The former tends to stultify the originality of the teacher; the latter is often carried out at the expense of the pupil. The ideal course lies doubtless mid-way between the two. Valuable time may be saved by a preparatory course of training which makes the student conversant with the latest educational methods of dealing with his subject. Such technical and historical knowledge is now within the easy reach of all. The efficient work being carried on in this department in the many excellent training schools in different parts of the country is one of the most encouraging aspects of musical education to-day.

There is, however, a point beyond which the work of the training school cannot go. A moment arrives when the teacher must shoulder his own responsibilities and solve his own problems. Theory and actual practice are widely different. The thorough-going disciple may find his reliance upon the experience of others strangely deceptive unless he temper it with a due proportion of individual initiative.

The first years of teaching are usually the most difficult. The teacher finds actuality very different from the pictures of it as conceived in imagination, or seen through another person's eyes. He is often discouraged by mediocre results or apparent failure. This stage in a teacher's evolution is nevertheless extremely valuable. It is then that he comes to grips with actuality; he measures the dimensions of the task he is tackling; he experiments with his own powers, discovering what compromises or alterations are necessary in his educational theories to make them serviceable for the task which confronts him. Finally—most important of all—he realises his individual approach to the whole problem. He tests theories, and modifies them to meet his own requirements, and where these fail, evolves new ones to serve his needs. He is, in other words, beginning to use the experimental method.

A second stage of initiation into the craft of teaching is reached when the teacher throws overboard many ideas, admirable in themselves, but unsuited to his particular temperament or to his approach to his work. It is only when this has been done and the necessary adjustments effected between the personality of the teacher and his work, that he experiences in it any sense of mastery or certainty.

These are doubtless the commonplaces of all teaching experience. Every teacher would agree that experiment lies behind successful achievement. I venture, however, to insist upon this fact, since I feel that its implications have not yet been sufficiently accepted. Many teachers follow the method up to the point of evolving individual methods of imparting knowledge; having discovered these for themselves they are content. But surely our experiments and searchings should be extended much further. It is not sufficient to evolve a successful technique or a satisfactory method of handling

a certain type of pupil—a much wider field remains to be explored if we are to cover the whole problem. We cannot ignore the implications of the subject or fail to co-ordinate these with the issues which lie behind them. This is the danger of all teaching. It is easy to become engrossed in the task of the immediate present, and to forget that this present is chiefly valuable in so far as it serves as an experimental ground where important adjustments to life may be made. How many of us, as music teachers, have considered what our share in these adjustments ought to be, and what our responsibility is? What data have we accumulated as to the part played by music in the life of the child? Do we really understand the motives which urge children—or their parents on their behalf—to seek proficiency in some one branch of performance? Is this motive worthy or ignoble? How should we deal with it in order to weave it deftly into the loom of life? Have we realised the multiplicity of motives other than a love of music which enter into our pupils' work, and have we sought to understand how we should deal with them?

Again have we given any consideration to the medium we are handling? Questions such as these confront us: What is music? What is its contribution to life? Or, with reference to our methods of handling this medium, we ask: What is our aim in teaching music? What are the limits of our subject? For what results are we working? Most of these questions require definite answers if we would know where we stand with regard to our work.

A teacher's work may be limited in another way. It is so easy to approach the subject with a personal bias, and base all musical experience on the mere evidence of individual reactions. It is important to remember that our reactions are not necessarily those of other people. Rhythm may to one be the predominating factor in music; to another, melodic or harmonic combinations. It is quite possible that we may refer to entirely different things when we use the generic term 'music.' It is here that some experience of practical psychology is valuable. A few simple experiments are enough to convince us how varied and how complex are the constituents which make up the individual personal equation. Do we always remember, to take a very simple illustration, that musical memory works through different senses in different individuals—that there are visual memorisers, motor, tactual, and aural memorisers, as well as varying combinations of all four? Surely it is necessary that the teacher should be acquainted with the predominant sense in himself and in each of his pupils! Otherwise he may require his pupils to memorise by methods totally unsuited to their musical equipment, thus confronting them with apparently insuperable difficulties.

It is obvious that experimental psychology can play a very helpful rôle in throwing light on the music-teacher's work. Such a method, however, requires data from reliable sources in sufficient quantity if it is to achieve any results of value. The co-operation of as many teachers as possible is needed. By pooling the fruits of their experience they will show their mutual goodwill, and their enthusiasm to add to the common store of knowledge.



The variety of the reactions in adults and children to music; the differing significance which we give to such qualities as rhythm, pitch, melody, consonance, and dissonance, afford a rich field for research, which may surprise the teacher who imagines that his own reactions are representative of those of other people and who tends to project his musical ego upon his pupils.

In this article the writer does not seek to answer any of the questions which have been raised. An opportunity for this may occur later. The present object is rather to awaken thought or provoke opposition, since every expression of opinion is valuable as a revelation of yet another angle from which the problem may be approached.

[NOTE.—In succeeding articles the writer will try to deal with separate aspects of the question, mentioning some of the research which has already been attempted in each field and indicating problems yet awaiting solution or books which may be consulted.

#### POINTS FROM LECTURES

A recent feature (though not quoted below) has been the growing number of women lecturers. Although their utterances do not appear to have been weighty or original, their performances have been excellent, and therefore popular. There will always be room for lecture-recitalists who can both speak acceptably and illustrate aptly, and in view of the feminine preponderance in the musical world, there is a promising future for the woman lecturer.

As an aftermath of the Schubert Centenary, lecturers are beginning to quibble about statements made by earlier speakers. Evidently Mr. Rutland Boughton was in mind when Mr. H. B. Chaplin Baldwin addressed the Brighton French Club, and referred to a recent speaker as having said that 'Schubert's music was of the middle class.' Music was essentially democratic; the lecturer in question (Mr. Boughton?) was a highbrow who, apparently, because Schubert's music was full of melody and easy to follow and understand, considered it music for the middle classes!

Mr. Boughton (if it was he) would probably deny the impeachment that he is a highbrow, but he did, at the Brighton Union Church, define Schubert as the master musician to the middle classes. 'His love-songs are never anything but the most respectable middle-class affairs, compounded wholly of sentiment. . . . He is not one of the greatest of musicians, but he is the greatest song writer.'

Mr. Rutland Boughton was severely critical of other composers. His starting-point was that the greatest music written under the Christian civilization was the expression of that civilization: the music of Bach. Bach wrote music when the Christian religion was coming to an end. His was the period of courtly flunkies. Bach was somewhat of a lackey to this Court sentiment. Haydn was a lackey all his life. Mozart was worse than a lackey; his powers were wasted. Beethoven was born into the same bondage, but he was definitely in rebellion. 'Schubert got clear away from the purely decorative aspects of music. He brought into music emotion, beauty, and realism. He brought the song back to real life.'

A discussion between Manchester clergy and the Manchester Organists' Association was so fruitful that a resolution was passed 'that representatives of the clergy of Manchester be invited to meet representatives of the Association at a

round-table conference to discuss matters of Church music with a view to forming a programme for a general public debate to be held later.' At the preliminary discussion the Rev. F. Paton Williams (St. Ann's Church) said that there were three centres in each church: the altar, the pulpit, and the organ, and it was fatal for one to try to take the others' place. A good sermon would fill a church just as much as good music. Dr. K. L. Parry (Chorlton Road) said that to him, as a Nonconformist, it seemed that a Hallé concert was, in the eyes of God, just as sacred as Church music. The organist should play first for the glory of God, and in the second place to produce an effect on the spirit of the congregation. Dr. A. W. Wilson (Manchester Cathedral) replied on behalf of the organists. Musical festivals had revolutionised choral music everywhere except in the churches, and people would no longer be content with inferior hymns. The right policy was to pick the best organist available, give him a free hand for five years, and sack him if he failed.

A contrary opinion to that of the Rev. Paton Williams named above was given at a meeting of the Hull and District Organists' Association, quite unconnected with the Manchester discussion. Mr. Lawson said he had yet to hear the sermon which would inspire him. The inspiration he derived was from the music. This remark was provoked by a Mr. Porter's view that people ran after a man because of personality.

The abuse and the neglect of the pianoforte formed part of Dr. F. W. Wadely's lecture at Carlisle on 'The Pianoforte and its Predecessors.' It was Mendelssohn, he said, who popularised the pianoforte and made it a necessary article of domestic furniture. Its neglect was almost as distressing as its abuse and ill-treatment. 'Sometimes we found the grand pianoforte used as a plant stand, or an upright pianoforte used just to cover the place where the drawing-room carpet was most worn. The pianoforte was not getting the attention it used to do. Some people were apt to say that was a bad sign, but he did not agree with that. He thought it meant that the musical public was taking its music in another form. At any rate, those who had gramophone shares did not see anything wrong. We had simply got to move with the times. The pianoforte would always be the most convenient medium for musicians to express themselves, because it was so self-contained.'

Sir Hugh Allen, speaking of Bach's teaching, at Blackheath, compared the methods of handwriting and music. If a written communication was received by anyone, it was first read, and told to someone else afterwards. The same principle should be followed in music. Nine out of every ten who bought music immediately rushed to the pianoforte to see how it sounded. That was just what they should avoid. It should be read first and played afterwards. It was not difficult, but just a matter of method. When Bach's children grew a little tired of playing scales, he wrote a whole series of little pieces, to make the occupation more interesting. In that way the child was being taught the very best basis of method and harmony, at the same time learning the fingering and technique.

Sir Henry Coward, at the Leeds Rotary Club, returned to an old topic with fresh arguments.

The witness of history, he said, was that the decay of the great nations of the past had been caused by the nature of the ethics and morality derived from their form of pleasure. That meant we would have to avoid the fate of the nine great empires which had dominated and declined, and must see that their lotus-eating did not take the place of working, and that in following a wearisome, irritating reiteration of the cacophonous imbecility, we did not allow jazz to pay fat dividends while steel, cutlery, and plate languished and high thinking and spirituality decayed.

The team spirit was another theme when Sir Henry Coward addressed the members of the Sheffield Orpheus Male Choir. His impression about the future was that choral music would have more to do with the uplift of the people than any other special thing. Choral singing promoted the team spirit, and never left any base feelings behind. It was also helpful socially, and there were a great many other things connected with choral singing which made him feel that it was his duty to encourage that type of work.

The same important question of the future of English choirs was the basis of speeches in London at the annual dinner of the Philharmonic Choir. Mr. Charles Kennedy Scott criticised professionalism in music, describing it as 'the ruination of the higher side of music,' and 'the curse of the whole situation.' 'With it,' he said, 'you get exploitation of fine music for purely personal interests. That is not the right spirit in which music should be done. There is something nauseating about the whole of this professional business. A concert should be like a festival.' He could see a future danger to choirs because of the lack of men members. He thought one man in a choir was worth two women. The ladies present dissented. There was also a difficulty about getting choir-boys. 'If the boys,' he said, 'do not come forward, the whole of the music in England will eventually be run by women.' (A feminine voice asked, 'Why not?')

Mr. Geoffrey Shaw, speaking on the same festive occasion, said he saw danger in the prices charged for many concerts, and the extraordinary length of the programmes. 'I can stand a concert for an hour,' he added, 'but after an hour and a half my attention begins to wander. If anybody had the courage to advertise a concert that would not last more than an hour, I think he would get an enormous number of people there.' Mr. Shaw admitted that some of his anticipations did not work out satisfactorily. He failed, for instance, to meet the difficulty of the dearth of male members of choirs by stipulating that two new women members should introduce one man.

Reasons why choral singing had declined were given by Mr. Alan J. Kirby in a lecture at South Croydon. Choral societies, he said, had not moved with the times. They had allowed others to provide more sparkling entertainments. He thought that the next few years would see a revival in the popularity of choral-singing; indeed, revival of enthusiasm among choral singers had started already. In church choirs of all denominations the standard was deplorable in effectiveness. It was necessary for singers to feel the emotions they were endeavouring to portray, and not with some trick of tone convey it only with their mouths. Another reason why choral singing

was unpopular in many instances was because choirs would take up a new work, with about four rehearsals, in a feverish rush to get the singers note-perfect, but the words were left to take care of themselves. Amongst other aspects of choral singing, Mr. Kirby gave his idea of the correct proportion of parts in a choir of twenty-five voices, viz., sopranos, eight; contraltos, seven; tenors, four; basses, six.

J. G.

### EASY PIANOFORTE DUETS

Here are some examples worth the attention of teachers: 'Comrades at the keyboard,' by Stuart Young, six pieces, both parts easy, and written with some special technical point in view (Gould & Boltzler, 2s.); 'Tunes for Two,' by Arthur Kingsley—four, easy, with the *primo* part slightly the more difficult (Keith, Prowse, 2s.); 'Wayside Tunes,' by E. Percival Driver—three, moderately easy, with good practice in dividing passages between the hands (International Music Co., 2s.); 'A Little Song' and 'Early Morning,' by Maurice Pesse, *primo* part in octaves for pupil, *secondo* moderately difficult for teacher (Keith, Prowse, 2s. each); 'Dignity and Impudence,' by Alec Rowley, five pieces with *very* simple part on one staff for second player, and an interesting but not very difficult part for *primo* (Oxford University Press, 2s. 6d.); 'Four Little Duets,' by Felix Swinstead, charming miniatures, both parts easy to moderately so (Oxford University Press, in pairs, 1s. 6d. each); 'The Realm of Youth,' by Colin Taylor, four capital treatments of nursery-rhyme tunes calling for good players (Oxford University Press, in two books, each 2s. 6d.).

### NOTES ON AN AMERICAN LECTURE TOUR

BY ERNEST FOWLES  
AMERICAN AUDIENCES

A very natural doubt must assail any musician who goes to a great country like the United States for the express purpose of carrying to its people a message such as the one I bear. There are differences of outlook, of idiom, if not often of actual speech. It was, therefore, with mixed feelings that I faced my first audience at the New York University, an audience which consisted of some hundreds of students. Confidence came in a very few minutes. This audience was a listening audience. So much was evident from the attitude of the members and their obvious atmosphere of detachment. The subject, 'Idioms of Modern Music,' was not an easy one. Many an English audience would have been bored. But not this audience! And perhaps the greatest proof of their discipline in listening was their manner of taking notes. They wasted no time in desultory or extensive scribbling. Trained, apparently, to remember the substance of discourses, it was clear that they wrote only the headings of the lecture.

Another experience befell me a day or two later. A concert of modern music was given by the League of Composers. It included the works of one or two ultra-modernists and of others, perhaps less extreme, though 20th-century to the core. The concert drew a very large audience. In fact, as far as I could see, there were no vacant seats. A start was made with an abstruse though highly interesting Quintet for pianoforte and strings by Emerson Whithorne, played by Harold Bauer and four eminently capable string artists. It is a temptation to dwell upon this work as well as upon the fine manner of its interpretation, but it is rather of the audience that I would think. The Quintet was merely one item of five, any one of which would severely tax the concentrative powers of trained musicians. How would this large representative audience of the musical side of America stand the test?

To say that I was surprised would seem to belittle the intelligence and conduct of our brethren of the United States. But I have observed English audiences under similar conditions; and, to speak frankly, this particular audience had nothing to learn in the way of concentrative energy and manifest interest in the music. It was a pattern audience, and one which must have played an unconscious part by inspiring the artists in their extremely erudite task.

The same careful heed to the necessities and proprieties of the concert room was equally evident at a pianoforte recital given by Pauline Danforth—a pupil, by the way, of Matthay and Bruce Simonds, and an altogether admirable young player.

In fact, though it would be going too far to take audiences in general as a proof of vitality in art, or the reverse, it is at all events a sign of healthy life; and I find myself asking if it would be possible in London to get three such audiences equally ready and willing to give heed to the message of music.

#### MUSIC COMPETITION FESTIVALS

The Music Competition—or, as they prefer to call it here, Contest Festival—has found a real lodgment in New York. The whole movement is in the hands of a very experienced lady, to wit, Miss Isabel Lowden. After a long chat with this charming and enthusiastic 'director,' I emerged from the great Knickerbocker Building refreshed by the thought that our brethren across the seas are gaining confidence in their overwhelming task.

For the magnitude of this New York Festival, now in its sixth year, is appalling. In this great city separate competitions are assigned to forty-eight districts, a number presently to be increased to fifty-four. The choice of districts is necessarily dominated by school centres, with many obvious and happy advantages.

The conduct of the Festival is somewhat different from the plan pursued in the British Isles. The district competitions automatically qualify for entry into further and more centralised final rounds. The groups of finalists thus formed have then to compete afresh, and this procedure brings into all the competitions a progressive element which keeps the interest alive as the candidates proceed from step to step. The whole scheme is well thought out, and, I doubt not, securely and discreetly managed.

As would naturally be expected, the syllabus of the New York Music Week Association differs in some respects from that usually issued for British contests. Chief among the differences is a rather stringent set of rules for the control of the judges. In our country, such rules would be unnecessary, if only for the reason that no judge worthy of the name would dream of violating the very elementary principles involved. Here, however, they would seem to be needed for the protection of the judges from misunderstandings and prejudices.

In all probability—and here I speak frankly and with no experience of the actual working of an American Festival—the Americans as a body have yet to grasp the sporting side of the Festival movement as it is viewed by the English. That they will do so is perfectly evident to a dispassionate and sympathetic observer. Ten minutes in Miss Lowden's office are sufficient to dispel any doubts in that direction. Moreover, a few nights ago I was a guest at a gathering of distinguished educationists. Questions were showered upon me; and in nearly every case these bore upon Competition Festivals and the part they were playing in the music of my country.

Yes; America is very much alive to the need for carrying on the competitive movement. Indeed, it would not be surprising to hear that the example of the New York Music Week Association had been followed in every urban and provincial centre of the whole great country. The more I see of New York and its musical enthusiasts, the more am I convinced of its potentialities in every healthy development that affects the art of music.

#### MUSIC AND CHILDREN

On a recent Saturday morning I went down-town to Carnegie Hall. There I had the good fortune to listen to Walter Damrosch while, with a full orchestra before him, he discoursed to children upon instruments of percussion. It was an unforgettable experience. From my seat it appeared that the four or five balconies were full. It is certain that no seats on the ground floor were unoccupied.

Damrosch has a very delightful way with the young people. In an easy conversational manner he induced members of the orchestra to come to the front and illustrate the special sound-features of their individual instruments. If the truth must be told, I was at least as much interested as the children—and their interest was obvious and decisive.

In fact, the close attention with which the children followed the remarks and listened to the illustrations proved the excellence of the training in conduct afforded by the elementary schools of New York. No disparagement of our own school life is intended, but there can be no question that the average New York child understands the difference between the times of study and of play better than the youngster of the Old Country. The New Yorker loves noise, and flaunts his love far and wide; but he has an equal instinct for silence, and uses it to the full when he knows it to be imperatively necessary.

So now I know how this differentiation has come about. It is a habit gathered from the schools. Naturally, once it is formed, the habit is carried into the atmospheres which call for its exercise: those of the church, the lecture room, the concert hall and theatre. That is the reason why such perfect attention was accorded to the lecture mentioned above, and why the children listened to Damrosch with uplifted faces and in an ideal quiet.

But extremes must always meet—especially in America. A moment after the concert the youngsters were resolved into as many units of undiluted noise. But they had earned it! Even I wanted to shout with them. Damrosch had made me throw back the years and, once more, think with a child's thoughts and see with a child's vision.

It was, as I have said, an unforgettable experience.

#### CLEVELAND AND THE TEACHERS' CONVENTION

A night in the train and a run of some six hundred miles brought me to the city of Cleveland, an agglomeration of nigh upon a million people. My previous intercourse with musicians in New York had prepared me to expect much in the cities far afield, but to speak frankly, I did not anticipate what I actually found at Cleveland. In the first place, the good fortune befel me to spend an afternoon with two of the most live musicians I have ever met. Arthur Shepherd and Beryl Rubinstein are composers of keen vision. Shepherd played me his Pianoforte Sonata, a thoughtful and logical work cast in moderately modern idiom; Rubinstein played some children's music of a kind which shows that, in the preparation of elementary music, the minds of musicians, here as in England, have turned from the conventional and humdrum to the production of simple and beautiful art.

My third experience relates to the Convention of the American Music Teachers' National Association, at which I was honoured to be the guest-speaker at the banquet. Some hundreds of musicians foregathered from various centres, many coming immense distances, to celebrate the fiftieth anniversary of that Association. Of the president, William Arms Fisher, it is needless to speak. His work and breadth of culture are equally recognised in England and America. The topics discussed during the meeting were instructive, varied, and exhilarating. Of my own part, I should naturally wish to say but little. My first duty was to present a message of greeting from our newly-constituted Incorporated Society of Musicians to the Music Teachers' National Association of America. The document, signed by Dr. Adrian Boult, was printed for me by the Oxford University Press, and

copies were available for every member of the Convention. Approaching the president, I grasped his hand and reminded him of the need for brotherhood between the two great nations, and that the language of music was one of the strongest influences in helping forward so beneficent a conception. Then followed a brief résumé of the conditions pertaining to music teachers in the British Isles, comparisons being ultimately drawn between their respective positions in the two continents concerned.

The contributions of Mrs. Clarke, a lady known throughout the States for her educational work, and of Madame Samaroﬀ, a noted pianist of high intellectual attainments, completed what was to me a most valuable and uplifting experience.

It remains only to repeat and to emphasise the fact that this was the fiftieth anniversary of the founding of the Association. Can any other country show a record like this? Quality of service is, I know, not of necessity complementary to length of days; but beyond all doubt, the spirit at this meeting pointed to the consciousness of a background furnished by fifty years of vigorous life.

#### BLOCH'S 'AMERICA'

First, imagine an auditorium which reaches from the floor almost to the ceiling in rows upon rows of seats, so that if you mount to the very top the stage seems too far away for contact with music. You will then have a very fair idea of the Masonic Hall of Cleveland, Ohio.

Next, imagine this huge building filled with an audience sitting so quietly that the utmost *pianissimo* of a single instrument comes to you clearly, and you have a good idea of the acoustical properties of the hall. So, when the opportunity came to hear Ernest Bloch's new epic rhapsody played in this hall on two separate occasions, I embraced both with eagerness.

The Cleveland Orchestra is conducted by Nikolai Sokoloff, and rehearsals are evidently as frequent as they are thorough and successful.

'America' is a big, ambitious work, that follows the fortunes of this great country from the earliest settlements of the Pilgrim Fathers to its most modern phases of noise and jazz—a formidable programme. The nature of the work requires the co-operation of much folk-music, and the ingenuity with which this is worked into the texture is perhaps the outstanding feature of the whole. Many of these tunes are familiar on both sides of the Atlantic. The contrapuntal treatment, for instance, of 'Pop goes the weasel' and 'Way down the Swanee River' is masterly, and, in the circumstances attending the conception of the work, curiously impressive.

I left the hall with a feeling in my mind that we are on the threshold of an age in which we and our brethren here will, as they themselves say, go fifty-fifty. Formerly, art illumination sprang wholly from the east, and travelled westwards to this great continent. Presently, we shall find a criss-cross passing of sentiment, east and west mingling in an ever-increasing flow.

#### ANSWERS TO CORRESPONDENTS

*Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. Our 'Answers to Correspondents' Column closes on the 14th of the month. We cannot undertake to reply by post.*

L. B.—'The Pocket Sing-Song Book' (Novello, 1s. 6d.) contains an excellent Preface, full of practical advice on the conducting of community-singing. With this, plus your knowledge of music, and some natural gift of leadership, you ought to have no difficulty. You say you are in a college choir, but that you are not taught how to breathe or produce your voice properly. We suggest that you and some of your fellow-choristers begin to ask your trainer a few awkward questions. At present you are not getting your money's worth.

W. L. I.—Our remarks about 'Rimington' and other hymn-tunes lead you to ask, 'What constitutes a good tune?' As you claim to have written more than a thousand hymn-tunes we don't feel we can tell you much! However, we hope you will agree that the first requirement in a good tune is that it should be able to stand on its own feet; in other words, it should be so tuney that it needs no harmony to help out its life and interest. Nevertheless, for æsthetic and practical reasons, harmony is a desirable addition. It should be fitting, and good of its kind. If it is clumsily written or contains too many chords, it will clog the wings of the tune; if it is sugary or sentimental or over-chromatic the tune will be enervated. Nor should the harmony be fussy, with too many passing-notes. In short, we may say that a composer shows his invention in writing a tune, and his taste and musicianship in harmonizing it. (2.) We are unable to give you even a rough estimate of the cost of publishing a thousand tunes. A preponderance of S.M. or of such metres as six 10's would obviously make a difference of many pounds.

OBOE.—We are interested to hear of your son's oboe-playing. Here are a few works he might well add to his already good repertory: 'Alla Gitana,' Dukas; 'Andante pastorale' (for oboe and organ), Rheinberger; 'Pièce, Fauré; 'Pièce, Pierné; Three Pieces, Bach-Gillet; Three Romances, Op. 94, Schumann; 'Tarantelle,' Raff; 'Fantaisie, Op. 31, d'Indy. There are also twenty-one Sonatas by Handel in an edition by Max Seiffert for flute, oboe, or violin, with pianoforte. For your chamber music party with oboe: Quartet in F, No. 30 (K. 370), for oboe, violin, viola, and cello, Mozart; Variations, Op. 102, for oboe and string quartet, Hummel, Op. 102; Concerto in C minor for oboe, string quartet, and pianoforte, Marcello. All these may be had from Novello.

CIRYL EDIN.—(1.) Not many publishers, we imagine, buy 'lyrics.' Anyhow, we know of no publishers who lay themselves out for that kind of transaction, though they may do so in special cases. Your best plan would be to write to publishers of the type of song you have in mind, and offer them your song-words. (2.) We have no knowledge of the song-publishing society whose advertisement you quote. As you say, their offer seems almost too philanthropic. Write for a prospectus, by all means, but don't undertake to purchase quantities of your song when published. As a rule, the undertaking to set words to music and publish them 'free of charge' is a snare. The author has to buy a stack of copies, and he is usually the only customer. So part with no money. There are so many sharks lying in wait for just such folk as you that we utter a warning.

J. R.—You have been holding agitated debate on these points: (1.) 'Does a real artist enjoy other artists' performances, and go out of his way to hear them?' (2.) 'Do they merely go to learn something, if possible?' (3.) 'If they do not enjoy the performances of others, are they unmusical?' In the case of 'a real artist' who is also free from jealousy the answer to (1) and (2) is 'Yes.' (But why 'merely' to learn? The real artist is always bursting to learn.) As to (3), inability to enjoy the performance of others shows a defect on the personal side, but not on the musical—except in so far as all defects of personality adversely influence a musician's work.

E. F. G.—(1.) The only definite thing that can be said about Beethoven's religion is that it was of an indefinite order. There was a good deal of it, and it was drawn from a variety of sources. (2.) Certainly aural training will help sight-reading, especially the vocal kind. (3.) In theory, sonatas are absolute music, but so many have been written to a programme that the classification won't stand. You ask why Beethoven gave such titles as 'Moonlight' to his sonatas. He didn't. The titles were in most cases added by publishers and others. Only two of Beethoven's thirty-two Pianoforte Sonatas were labelled by the composer—the 'Pathetic' and 'Farewell.'



**CURIOUS.**—(1.) The printing of the alto voice-part in the treble clef an octave higher than sung was no doubt a first result of the dropping of the alto clef. The treble clef was substituted, and the part written an octave above pitch in order to avoid ledger lines. Later, no doubt, it was found that the ledger lines were less of a nuisance than a notation that gave so false an idea of pitch. The history of notation contains many anomalies of the kind, especially in orchestral music. (2.) Flegler's song, 'Le Cor,' may be had from Novello. State whether you want English or French words.

**DIAPASON.**—Without knowing the capabilities of your boys we cannot recommend a cantata or operetta. We are asking Messrs. Novello to send you a list of likely works. From the full particulars given therein you should be able to choose a few to be sent on approval for a final choice. We think the opera you name would be rather too difficult; but send for a copy and judge for yourself.

**W. D.**—The musical profession is so over-crowded and hard hit in other ways that we hesitate to advise anybody to enter it. Go ahead with your organ work with a view to making it a spare-time job or a hobby. You will then be ready to take advantage of any chance that occurs of taking up music as a full professional.

**A. A.**—We do not think your pianoforte piece is worth publishing. Sorry! Experienced composers with something to say have a difficulty in getting their works published. You are obviously inexperienced, and have little to say. But this doesn't mean that you need give up composing. Regard it as a delightful hobby—and a purely private concern.

**J. H. R.**—Your Handel volume certainly seems to agree with that described by F. G. Edwards in the *Musical Times* of November, 1902. We suggest that you write to Mr. William C. Smith, at the British Museum, and ask him to allow you to send him the book for inspection.

**H. G. K.**—The Variations on the Austrian Hymn are in Haydn's String Quartet in C, Op. 76, No. 3. The Quartet may be had in the Vienna Philharmonia Miniature Scores edition (Is.). This series is excellent in every way. Send to Messrs. Hawkes, Denman Street, W.1, for a list.

**H. A. K.**—You may obtain Godowsky's pianoforte music and Ernest Schelling's 'Nocturne à Raguse' from Novello's. The two pieces by Chassins, 'Rush Hour in Hong Kong' and 'Flirtations in a Chinese Garden,' are published by Augener.

**H. S.**—For the *Grave* in Bach's Organ Fantasia in G we prefer minim=60 to crotchet=60. But so much depends on the organ and the building that the actual pace may be anything between the two. Aim at keeping the feeling of two in a bar, anyway.

**BARNSTABLE.**—Most of the classical pianoforte concertos can be had with orchestral part arranged for a second keyboard. The latter can be adapted to the organ. Franck's Symphonic Variations are very effective treated in this way.

**MUSICO.**—(1.) We have no views as to the relative status of the University degrees you mention—and if we had we wouldn't publish them. (2.) Residence is necessary at Cambridge, but not at Oxford.

**A. O.**—If you are possessed of good average feeling for music, you certainly ought to be able to realise your ambition, and within a year or so play the double-bass in simple orchestral music.

**REGULAR READER (Ceylon).**—We understand that owing to the forthcoming General Election the Handel Festival, due this year, is postponed until next.

**MUSICUS.**—We cannot trace the song beginning with the line, 'The shadows were falling from Heaven's great throne.'

**Mr. W. H. Davies** kindly writes suggesting that 'W. J. T.,' who inquired last month for a book on adding a melody to an unfigured bass, will be helped by Buck's 'Unfigured Harmony.' We know this book, but didn't suggest it because the request was for a book dealing *specialy* with melodies.

## Church and Organ Music

### THE GREGORIAN ASSOCIATION

That plainchant can never be popular until the people learn to sing it was the note struck at the annual meeting of the Gregorian Association held at Syon College, Embankment, E.C., on Tuesday evening, January 29.

The Rev. C. E. R. de Copinger presided over an excellent attendance. The meeting having re-elected the officers, council, and executive committee, settled down to a discussion of the important question of how to teach plainchant popularly.

Mr. Martin Shaw opened with the opinion that, as regards the Psalms, they should concentrate on few—that is from fifteen to twenty—and should avoid the more elaborate endings to the tones: for the Mass, they should restrict themselves to two or three simple settings; as to methods of teaching, he advocated congregational practices without the organ or choir, the teacher to sing the example and let the people repeat it after him.

Capt. Francis Burgess, Musical Director of the Association, followed, endorsing much of the foregoing. He thought they should rely not so much on specialists as on the keen amateur. The good teacher is he who links on what he is teaching to what is already in the minds of his pupils. Hence, as so many people had been early accustomed to the Tonic Sol-fa system, they might consider how it could be used in the popular teaching of plainchant.

Mr. H. A. Hawkins, of Hurstpierpoint College, gave of his valuable experience, saying that he had found that a good chanter singing the alternate verses of the Psalms as they should be sung, almost inevitably inspired the rest to sing the other verses correctly and even artistically. He had achieved fine effects at Mass by having a large unison choir with a smaller harmony choir leading and answering.

Other speakers included the Rev. H. Kynaston Hudson, and Mr. Darwin Fox, the latter suggesting as a method of teaching that the choir or people read the Psalm together first, so that the correct rhythm might be attained, next reciting it on one note so as to show that time did not affect the dynamics of the reading, and finally introducing the inflexions. Mr. Martin Shaw summed up, and expressed the hope that the Musical Director would find an opportunity of giving a blackboard demonstration of the application of Tonic Sol-fa to plainsong; and a vote of thanks to the chairman closed a very fruitful meeting.

C. L. T. BEECHING.

Dr. Alfred Hollins gave his annual organ and pianoforte recital at Clapton Park Congregational Church, in connection with the Clapton Park Literary Society, on February 5. His organ solos were Mendelssohn's Prelude and Fugue in C minor (a fine work that should be more often heard at recitals), his own 'Siciliano and Bourrée,' and the Toccata from Widor's fifth Symphony. As pianist, Dr. Hollins was heard in the 'Emperor' Concerto and Franck's Symphonic Variations, the orchestral part in these works being played on the organ by Mr. H. L. Balfour. Miss Dora Labbette sang songs by Spohr, Reger, Stanford, and Donald Ford. Dr. Hollins also gave recitals at Southfields, Westcliff-on-Sea, Tollington Park, and at Upper Clapton, the chief works in his programmes being Bach's Toccata in F, Prelude and Fugue in D, and the 'Great' G minor Fugue, Mendelssohn's first Sonata, Franck's Pastorale, his own Concert Overtures Nos. 1 and 2, &c.

The All Saints' (Bradford) Bach Choir gave its second concert of the season on February 5, with a miscellaneous programme of which the cantata 'O Light Everlasting' was the chief item. Other choral works were Parry's 'There is an old belief,' Charles Wood's 'Glory and honour,' and Bantock's 'They that go down.' Mr. Charles Stott conducted.

## MR. CUNNINGHAM IN THE U.S.A.

Our readers will hear with pleasure that Mr. G. D. Cunningham's debut in New York was a brilliant success. His first recital was at the Wanamaker Auditorium, on January 18, the programme opening with Parry's *Fantasia and Fugue in G*, and including the Reubke Sonata, the 'Wedge' Prelude and Fugue, Franck's Prelude, Fugue, and Variation, and the Finale of Widor's seventh Symphony, with a Wesley Air and Gavotte, Gigout's Scherzo in E, and MacDowell's 'A.D. 1620' for relief. A formidable programme, this. Speaking of the Reubke work, *The Diapason* describes it as 'the high-light of the programme,' and adds: 'To play such a stupendous work with a thorough exposition of its great descriptive powers, and from memory, as Mr. Cunningham did, is the work of a superior artist.'

As evidence of 'the deep impression made by the famous Englishman,' *The Diapason* quotes the following from the report of Noel Strauss, the *Evening World* critic:

'A serious and imaginative master of his instrument was introduced to American audiences yesterday in G. D. Cunningham. Although possessing notable technical command of manuals and pedal-board, he shunned display for its own sake. His earnestness of purpose was further exemplified by the avoidance of fancy registrations. What fascination he could impart through this purity of tint was instanced by the Wesley pieces. Few organists can mould a melody with the flexibility and deftness which Mr. Cunningham displayed; the phrases were as sensitively outlined as if they were being produced on a violin. His most amazing feats of bravura were to be found in his superlative rendition of Reubke's Sonata, and here the organist's fine dramatic power and descriptive sense had full play—gifts which were to the fore also in MacDowell's "A.D. 1620."'

Other New York critics speak of Mr. Cunningham's 'unusual technical resources,' 'unerring taste,' 'remarkable memory and fine musicianship,' &c.—all of which we in England have long recognised, and which it is good to see appreciated across the water. One of the most famous of American recitalists, writing to us personally, says, 'We are very much enjoying Mr. Cunningham's visit, both artistically and personally. The high-water mark of his playing has, I think, been the great Reger composition, *Fantasia and Fugue on "BACH,"* although I derived special pleasure from the Parry *G* major Fugue.' By the way, it is good to see *The Diapason* describing this Parry work as 'splendid.' We hope that this U.S.A. tour by Mr. Cunningham will lead to trips by other representative English players, with the inevitable result of a better knowledge and appreciation of English organ-playing and organ music. We believe that, so far, Dr. Hollins and Mr. Cunningham are the only two British organists of standing who have toured the States.

## LONDON SOCIETY OF ORGANISTS

At the annual general meeting the following new members were elected to the Council to take the place of those retiring under the rules: Messrs. F. W. Belchamber, R. Goss-Custard, R. A. Greir, R. Walker Robson, C. H. Trevor, and John E. West. The vacancy created by the resignation of Mr. Albert Orton was filled by the election of Mr. Theodore Walrond, and the hon. treasurer, Mr. J. Percy Baker, and the hon. secretary, Dr. J. Warriner, were re-elected. The president for 1929 is Mr. G. Thalben Ball, organist of the Temple Church.

Schubert's 'Song of Miriam' was sung at St. John's Church, Lowestoft, on February 8, by the combined choirs of St. John's and St. Edmund's, Kessingland. Mr. C. R. J. Coleman conducted, and the accompaniments were played on the organ and pianoforte by Mr. Ernest Tuttle and Mr. Ben Curtis.

Clarke-Whitfield's oratorio, 'The Crucifixion and the Resurrection,' was performed at Hereford Cathedral in 1822 and 1825, but there seems to be no evidence of its having been heard since. It will be revived on March 27, at 8 p.m., when a performance will be given at St. Mary's Church, Abbey Road, Kilburn. No doubt many church-choir folk, remembering that old favourite 'In Jewry is God known,' will make a point of being present. Concerning the oratorio, we read in Bumpus's 'History of English Cathedral Music' that it was performed at Hereford Cathedral 'with universal approbation,' at the Hereford Triennial Meeting, in 1822 and 1825, and excited additional interest from the publicity of the circumstance of its having been composed during the agonised feelings of the author for the loss of his eldest son, an amiable young man, midshipman on board H.M.S. *York* (Captain Mitford), who perished, with the whole crew, December 24, 1808.

At Christ Church, Crouch End, special music is sung after evensong on one Sunday in the month, the sermon being dropped on that occasion. The performance is preceded by an explanatory talk by Dr. Walker Robson, the music director at Christ Church. The experiment has a good deal to be said for it. Above all, it provided a solution in cases where it is desired that the actual service music shall be simple. A monthly choir recital gives the singers plenty of interesting work, and the performances being held after the service, a wide selection is possible. Moreover, members of the congregation who have no use for music needn't listen to it. On January 20 the choir sang Parry's 'The Glories of our Blood and State.'

At an organ recital given by Mr. Ronald Bennett at Holy Trinity Church, Barnstaple, on February 12, a much-appreciated feature was a performance of Mendelssohn's Pianoforte Concerto in G minor, with Miss Connie Tall as soloist, Mr. Bennett playing the orchestral part on the organ. Vocal solos (Holst, Handel, &c.) by Miss Edith Mills, pianoforte solos (Chopin and York Bowen), and standard organ works, made up a good scheme.

The Annual Service in connection with Barclay's Bank was held at St. Michael's, Cornhill, on February 14. The Barclay's Bank Male-Voice Choir sang Bach's cantata, 'O walk the heavenly way' (adapted for male voices), Palestrina's 'Come, let us worship,' and Charles Wood's Magnificat for double three-part male chorus. Mr. Herbert Pierce conducted, and Dr. Harold Darke played the organ.

A selection from Mendelssohn's 'St. Paul' was sung at Bermuda Cathedral on January 24 by the combined choirs of the Cathedral and Hamilton Wesley Church. There was a small but efficient string orchestra, and the solos were undertaken successfully by members of the choir. Mr. Henry T. Gilberthorpe conducted an excellent performance, in which Mr. Norman Parker did valuable work at the organ.

The Weybridge Choral Society performed Parts 1 and 2 of the Christmas Oratorio in the Parish Church, on January 22, Mr. C. Kenneth Turner accompanying on the organ. The soloists were Mesdames Goid and Darlington, and Messrs. Harold Knowlton and Arthur Frith.

The organ at Bath Street Primitive Methodist Church, Ilkeston, has been rebuilt and enlarged by Messrs. E. Wragg, and was re-opened with recitals by Mr. Blyton Dobson.

The organ at Wesley Church, Plymouth, has been rebuilt by Messrs. Hele, and is now a three-manual of thirty-five stops. Mr. Gatty Sellars gave the opening recital.

Byrd's 'Great' Service was sung by the Liverpool Bach Choir at St. Luke's Church on February 5, conducted by Dr. James E. Wallace.

Mr. A. George has been presented with a wallet of Treasury notes to mark the completion of forty years' service as organist at Zion Congregational Church, Coedpaeth, Wrexham. He began his duties there when quite a small boy.

Messrs. Rushworth & Dreaper have just completed a new organ for St. Mary's Cathedral, Johannesburg—a three-manual (Choir and Solo played from one manual) of fifty-one stops and thirty-five pistons.

'Ten Orders of Worship from the Book of Congregational Worship,' with music by Walford Davies.

[Patersons, paper, 2s.; cloth, 3s.]

There is much here that is of interest to Church musicians of all denominations. The book is the first part of a larger work designed as a musical companion to the book mentioned in the title. The 'Orders' are short offices, mainly on the lines of the Church of England Orders of Morning and Evening Prayer. Sir Walford Davies's music is admirably suited to its purpose, being diatonic, singable, free from regular barring, and always Church-like. Wisely, he makes liberal use of inflections and progressions that have been associated with Church worship for centuries; the amount of variety he achieves by these simple means is astonishing. The music is printed in both notations, and conveniently laid out. Sir Walford's Introductory Essay sets forth admirably the ideals to be aimed at in Church music, and advises practically how they may be achieved. These eleven pages should be read by all who have to do with the ordering of musical services. They might well survey their efforts in the light of the following passage:

'Perhaps it is more bearable in a concert-room that singers should give less than their best, and that when they give their best they should be applauded for it. But for Church musicians it is quite unbearable. In church they can never decently submit less than their best as a vehicle for the spirit of worship, and their best has quite failed if it is applauded. Does this sound too high? It is a bare statement of fact, and, in the editor's judgment, it is the one fact that must be faced in a new spirit with a new and untiring zeal on the part of the simple and devout musical worshippers who constitute the choir.'

Nearly all the troubles that beset Church music arise from the overlooking of the truism implied in the last sentence—that a choir should consist of simple and devout worshippers. They should also be singers—but only 'also,' not as a prime consideration. What a long way Church musicians have travelled from this simple but undeniable first principle! Can they get back to it?

#### RECITALS

Mr. Purcell J. Mansfield, Art Gallery, Kelvingrove Park, Glasgow—Concert Overture in C minor, *Fricke*; 'Marche aux Flambeaux,' *Guilmant*; Finale (Symphony No. 2), *Widor*; Concert Overture in F, *Mansfield*; Coronation March, *Saint-Saëns*; Finale (Sonata in C), *Macfarren*.

Mr. Leonard Herivel, Presbyterian Church, Jersey—Rêverie on 'University,' *Harvey Grace*; Prelude on 'St. Peter,' *Darke*; 'Short' Prelude and Fugue in E minor, *Bach*; March on a Theme of Handel, *Guilmant*.

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool—Rhapsodie on old French Carols, *Faulkes*; Christmas Fantasia on popular English Melodies, *Best*; Fantasia on two well-known Christmas Carols, *John E. West*; 'The Pilgrim's Progress,' Parts 6 to 12, *Ernest Austin*; Rhapsodie on two Carol Tunes, *Gigout*; Christmas Postlude, *Harvey Grace*; Choral-Improvisation on 'In Dulci Jubilo,' *Karg-Elert*; Rhapsodie No. 3, *Saint-Saëns*.

Mr. A. E. Davies, Parish Church, Leatherhead—Sonata in A minor, *Rheinberger*; Andante (Sonata in E minor), *Bach*; Prelude on 'Rhosymedre,' *Vaughan Williams*; Prelude on the 'Old 104th,' *Parry*.

Mr. Frank Wright, St. Botolph's, Aldersgate, E.C.—Pièce Héroïque, *Franch*; Rêverie on 'University,' *Harvey Grace*; Prelude on 'Andernach,' *Healey Willan*; Symphony in E flat, *Maquaire*.

Miss Edna C. Howard, St. Mary-le-Bow—Prelude and Fugue in G, *Bach*; Fugue No. 2 on the name B A C H, *Schumann*; Partita in E (five movements), *Karg-Elert*.

Mr. John Pulein, St. Mary's Cathedral, Glasgow—Fantasia Sonata, *Rheinberger*; Two Christmas Preludes, *Bach*; Chorale Prelude, 'Rejoice, ye pure in heart,' *Sowerby*; Offertoire on two Carols, *Commette*.

Mr. J. D. Macrae, St. Peter's, Sutton Place, Edinburgh—Fantasia in E flat, *Saint-Saëns*; Sonata No. 1, *Mendelssohn*; Pièce Héroïque, *Franch*; Scherzo (Sonata No. 8), *Rheinberger*; Finale in B flat, *Wolstenholme*.

Mr. Sidney S. Campbell, St. Margaret's, Leytonstone—Sonata in G minor, *Merkel*; Overture to the 'Occasional' Oratorio; Concert Overture in C minor, *Hollins*; Pastorale, *Bach*; Prelude on 'Rhosymedre,' *Vaughan Williams*.

Mr. George Dawes, Holy Cross Church, Uckfield—Toccata and Fugue in D minor, *Bach*; Rêverie on 'University,' *Harvey Grace*; Funeral March and Hymn of Seraphs, *Guilmant*; Sketch in D flat, *Schumann*.

Dr. G. S. Holmes, St. John's, Upper Norwood—Prelude and Fugue in E minor, *Bach*; Sonata Pascale, *Lemmens*; 'Scenes on the Wye,' *Frederic Wood*.

Mr. G. A. Birch, Wincanton Parish Church—Passacaglia, *Bach*; Allegretto grazioso, *Hollins*; Toccata and Fugue, *Reger*; 'Cornelius' March, *Mendelssohn*.

Mr. Norman Askew, Southfields Central Hall—Fantasia and Fugue in G minor, *Bach*; Evening Song, *Baird*; Concert Overture in C minor, *Fricke*; Sonata No. 6, *Mendelssohn*.

Mr. E. D. Gaylor Mason, United Methodist Church, Seven Kings—Grand Chœur in G minor, *Hollins*; Toccata and Fugue in D minor, *Bach*; Triumphant March on 'Now thank we all our God,' *Karg-Elert*.

Dr. M. P. Conway, St. Andrew's, Hove—Sonata No. 6, *Mendelssohn*; Prière, *Jongen*; Preludes on 'Sleepers, wake!' *Bach* and *Karg-Elert*.

Mr. Arnold Goldsbrough, St. Martin-in-the-Fields—Choral No. 2, *Franch*; Toccata on 'Pange Lingua,' *Baird*; Passacaglia in D minor, *Reger*.

Mr. P. Ratcliffe, St. James's, New Mills—Prelude in E minor ('Wedge') and Allegro in E flat (Sonata No. 1), *Bach*; Rhapsody, *Harvey Grace*; Introduction and Fugue (Sonata No. 1), *Harwood*.

Mr. Harry Wall, St. Dunstan-in-the-East, E.C.—Prelude in C minor, *Bach*; Scherzo (Sonata No. 5), *Guilmant*; Epilogue, *Healey Willan*.

Mrs. Murray Page, College Street Chapel, Northampton—Concert Overture in C minor, *Hollins*; Finale (Sonata in G minor), *Piutti*; Funeral March in C minor, *Schubert*; Minuet and Trio (String Quartet in A minor), *Schubert-Grace*.

Mr. W. J. Lancaster, Bolton Parish Church—Dithyramb, *Harwood*; Final, *Franch*; Fantasia in G, *Bach*.

Mr. Eric Brough, St. Mary-le-Bow, E.C.—Pastoral Sonata, *Rheinberger*; Prelude and Fugue in G minor, *Dupré*; Toccata, *Boëllmann*.

Mr. W. Stamp, St. Clement Danes, Strand—Three Hymn-Tune Studies, *Charlton Palmer*; Concerto in G minor (first movement), *Handel*; Two Choral Preludes, *Brahms*; Gavotte Moderne, *Lemare*.

#### APPOINTMENTS

Mr. F. A. Eustace, choirmaster and organist, St. Luke's, Wimbeldon Park, S.W.

Mr. J. Durham Holl, choirmaster and organist, Christ Church, Tattenhall Wood, Wolverhampton.

Mr. Ernest Martindale, choirmaster and organist, St. John's Parish Church, Waterloo, Liverpool.

Mr. Donald M. Munro, choirmaster and organist, St. Michael-the-Archangel, Islington, N.

## Letters to the Editor

### 'SCHUBERTIANA'

SIR.—In the interests of accuracy, permit me to call attention to a discrepancy in the Schubert article in the new 'Grove' which seems to have escaped notice hitherto. It concerns the portraits of the composer. At p. 624: '2. A very characteristic half-length . . . by A. W. Rieder . . . engraved by Passini, and we here give the head, from a photograph expressly taken from the original (Plate LXXI.).' On Plate LXXI. the portrait is said to be 'from a lithograph by Kriehuber.'—Yours, &c.,

EDWARD H. EZARD.

### CHORAL-SINGING AND THE MICROPHONE

SIR.—The peculiar manner in which the choir of All Saints', Margaret Street, presented the music broadcast by them under Dr. Nicholson certainly taught us what to avoid. 'Ariel' is inclined to blame the transmission because other choirs have not 'come over' well. It is a pity that he did not listen-in on this particular occasion, because, although I have had experience of the way in which the B.B.C. treats a choir (and from this point of view hold no brief for it), I do not think the transmission could have caused the jerkiness that we got on this occasion.

I have sung for a number of years in a choir alongside one of the members of the choir of All Saints', and for some time past have noticed that he sings with a 'punch' or an aspirate on every note in exactly the same manner as suggested by 'A.R.C.O.' At first I thought it was a little humour on the part of my fellow-chorister, but have since come to the conclusion that it was due to some peculiar training. This opinion was confirmed by the broadcast on January 6.—Yours, &c.,

CHOIRMASTER.

SIR.—A friend has drawn my attention to the letter by 'A.R.C.O.' in the February issue of the *Musical Times* with reference to the broadcast lecture by Dr. Nicholson, illustrated by the choir of All Saints'.

I have attended All Saints' Church very many times, and have invariably noticed and commented on the fact that the choir sang, 'Come, Ho-holy Go-host,' and so on; so it would seem that the fault does not lie with the broadcast. In fact, before I put my headphones on I said, 'I wonder if All Saints' choir still sing "A-ha-men."'

If 'A.R.C.O.' will pay a visit to All Saints', I think he will confirm my observation, and will probably notice one or two other small faults of diction.—Yours, &c.,

A.R.C.M.

SIR.—In fairness to Dr. Nicholson, to the choir of All Saints', Margaret Street, and to the B.B.C., I should like to say that my three-valve set reproduced the lecture and illustrations on January 6 very faithfully, and although I am not easily pleased with choirs, I listened throughout the proceedings with real enjoyment. 'A.R.C.O.' may therefore take it for granted that there was something amiss with his wireless set on that occasion.

He is quite right, however, with regard to the *staccato* effect of the singers whenever two or more notes were to be sung to one syllable, and that was certainly very odd in such a reputable choir. But, apart from this objectionable trait, Dr. Nicholson is to be warmly congratulated on having given his worthy venture an admirable start. I find that it is not *always* easy (or even possible) to tune in effectively for chorus singing; but in this particular instance I was fortunate enough to hear the music pretty much as it must have sounded in the studio.—Yours, &c.,

Altrincham, Cheshire.

CHRISTIE GREEN.

### 'THE MESSIAH'

SIR.—Will you allow me to correct an unfortunate slip in my letter in the February number? When referring to the discovery of Handel's original wind

parts, I mentioned *flutes*. I should have said merely *wind* parts, as flutes were not among those included.

Perhaps the most characteristic trait of Handel's orchestration is the alternation of passages for small and large orchestras. Handel was evidently planning for big forces from the first.—Yours, &c.,

'Oakhurst', Mount Park.

HUGH GARDNER.

Harrow-on-the-Hill.

P.S.—A little attention to the score with its artistic alternations between large orchestra and small orchestra (*con rip.* and *senza rip.*), one of Handel's most characteristic devices of orchestration, will show that Handel was thinking in terms of the big battalions when he wrote his score; so that another of the arguments in favour of additional accompaniments disappears.

### A BRAHMS-BEETHOVEN THEMATIC COINCIDENCE

SIR.—Facts are indeed stubborn things, and one of the hardest is the fact that what everybody says does not always prove to be the truth. However, let us see why everybody thinks that the opening of the Finale of Brahms's C minor Symphony recalls the corresponding place in Beethoven's Ninth.

First, the history of the illusion is most likely as follows: Brahms, who showed no desire to win people's good opinion, had given much offence by his first Pianoforte Concerto. Next, he had thoroughly upset people in his own country by his 'Requiem.' Moreover, he had most likely annoyed lots of his fellow men by his 'Dass sieht jeder Narr'—I have seen it ascribed to more than one occasion, so it was probably a habit with him. Now comes his C minor Symphony—his first, and also the first written since Beethoven which was worthy of comparison with that master. People were prepared to find fault with it, and so they hit on the opening major theme in the Finale and cried, 'Beethoven! Beethoven!' or words to that effect. The cry was heard in England, and taken up by critics who knew enough of Brahms's rather Handelian kind of originality—more in the spirit than the letter—to make the accusation look reasonable.

Secondly, the emotional situation of the Brahms theme has, as far as I know, been created only twice before—by Beethoven in his two minor Symphonies (the relation of the Finale of the C minor Symphony to the curious Scherzo is a similar piece of emotional drama to that of the Ninth, though not on such a large scale). But there the resemblance ends.

Of course the idea has gained so strong a hold that almost anyone who hears the Symphony of Brahms has probably heard of the analogy first; but judge the music absolutely on its own plane, and Brahms will be seen to have been for once in his life quite guiltless of even unconscious plagiarism; and, incidentally, he had the good luck to give us a much better tune than Beethoven's, though I grant willingly that Beethoven's failure is a greater thing than Brahms's success when the two complete works are considered.—Yours, &c.,

79, Crofton Road, S.E.5.

H. V. SPANNER.

### TUNES FOR 'O VALIANT HEARTS'

SIR.—The complaint in your December 'Occasional Notes,' that J. S. Arkwright's fine hymn, 'O valiant hearts,' is commonly sung to a tune which is quite unworthy of it, must be echoed by those who appreciate the grandeur of the poem. At the thirteenth centenary of York Minster, in 1927, it was sung to Song 4, by Orlando Gibbons, No. 113 in the 'English Hymnal.' This tune was also adopted at the Ripon Diocesan Choir Festival, held last November, and sung with thrilling effect by nearly nine hundred voices, two verses being sung in faux-bourdon. Some might object that the tune is not likely to be popular, but the way it was sung by that great choir at Ripon, of which more than half the voices came from small village choirs, seems to refute such criticism.—Yours, &c.,

Goldsborough, Yorks.

A. HASTINGS KELK.



## MUSIC IN THE CINEMA

SIR,—Mr. Sabaneev in his interesting and suggestive article on music in the cinema remarks, 'In my opinion the sphere of the typical, normal cinema has become too traditional, too infected with commercialism to allow of music's gaining for itself here a more important position than it now occupies . . . music is perpetually doomed to play a secondary part . . . &c. If the film itself is the primary object of interest, then the incidental music, whether specially composed for the film or not, should remain incidental; when the rôles are reversed and the film accompanies the music, we may, as Mr. Sabaneev suggests, obtain some interesting and valuable artistic results, but not unless the production is deliberately designed with that end in view. As things are at present, it seems to me a mistake to over-emphasise a purely subordinate feature.

As a matter of fact, the most appropriate accompanimental music that I have yet heard was during the special 'pre-release' run of Erich von Stroheim's production, 'Foolish Wives,' at the New Oxford Theatre a few years ago, when the musical director eschewed those feverish *fortissimos* favoured by cinema managers who imagine, apparently, that the orchestra is not earning its pay unless playing loudly the whole time, and maintained throughout the film a tonal level varying from *pp* to *mf*. The music (which, I believe, was composed during the production) thus achieved far more subtle and vivid results by means of suggestion than by crude attempts at illustration.

Furthermore, one wishes, for purely physical reasons, that those responsible for the various noises off-stage would realise that the most effective method of arresting one's attention during a dramatic climax is not by means of ear-splitting explosions, &c., but by *dead silence*—which, needless to say, must be carefully timed if its full value is to be obtained.

But music in the cinema is by no means confined to film accompaniment. In most modern cinemas the programmes have developed, or rather degenerated, into a variety of entertainment, of which one of the principal items is the so-called musical interlude. Generally this consists of So-and-So's Symphonic Syncopated Orchestra playing a stupid succession of snippets entitled, 'Melodious Moments with Mendelssohn,' which, bad enough in itself, becomes intolerable when it proceeds to 'Chopiniana' and other acts of desecration.

Or, occasionally, one may hear a soprano, singing Gounod's perversion of the first Prelude from the '48,' aided and abetted by that ghastly contradiction in terms the cinema organ, the foundation tone of which is invariable, namely, Chinese Gong and Dyspeptic Goat.

In case I am accused of exaggeration, I append herewith a list (culled from the *Daily Telegraph*) of the sounds which may be produced from the instrument at the recently opened Regal Cinema at Marble Arch: glockenspiel, xylophone, celesta, vibraphone, sleigh bell, two independent sets of small chimes, side-drum, bass drum, tom-tom, triangle, cymbals, Chinese gong, wood block, tambourine, jingles, castanets, sand block, steamboat whistle, railway whistle, police whistle, thunder, surf, wind howl, rain, aeroplane, slap-on-the-face, Klaxon horn, motor horn, fire bell, telephone bell, bird whistle, horses' hooves, syren, whip crack, ratchet, crockery smash, pistol shot, cannon effect, hand-bell, anvil, and cock-crow.

All the above and even worse is due to the mistaken policy of trying to 'give the public what it wants'; in other words, playing down to the lowest common mental denominator.

I cannot believe that the taste of the average cinema audience is quite as bad as this, for these pathetic efforts to please rarely succeed in evoking really spontaneous applause. What is required at the present moment is plenty of good, wholesome light music of the type described by (I think) Percy Scholes as 'mezzo-brow'—that is, music which is tuneful, interesting, uncommonplace, but easy to listen to, and

attractive both to untutored and sophisticated ears—as an example of this, almost anything of Edward German's or the Tchaikovsky of the 'Casse-Noisette.'

From this beginning I see no reason why it should be impossible to pass on to, say, a Bach Suite, which is bound to 'get across' by reason of its infectious rhythmic vitality.

In this way a dual purpose would be served; the public taste would be improved, and the concert-goer could, for once, hear decent music in decent surroundings for a third of the price demanded for a hard, cramped seat in a building closely resembling a mausoleum and in an atmosphere de-oxygenated with unalloyed gloom . . . no need to mention names.—Yours, &c.,

CLINTON GRAY-FISK.

38, George Street, Baker Street, W.I.

## 'THE LARYNX AGAIN'

SIR,—From the number of communications, &c., I have received it appears to me that the letter headed 'The Larynx Again' has aroused some attention. If I am allowed to express my opinion I should say that the special idea contained in your correspondent's letter, *i.e.*, that the larynx, and I presume the throat, should be consistently ignored in teaching and singing, constitutes a positive danger. I am aware that it has become fashionable of late to warn pupils of the danger of directing any thought to the throat, so that your correspondent is in fashionable company.

Yet there is one fatal flaw in such teaching, and that is the leaving completely out of account, in practice, the two great principles of 'cause' and 'effect.' If a singer consistently ignores the legitimate attention due to the vocal cords and the moveable resonators, he will run the risk of not placing the sound on the proper part of the roof of the mouth, or of not obtaining nasal resonance.

If proof is required, I shall be prepared to supply it in full detail. I consider that the letters on the larynx which have lately appeared were of the greatest practical value, where true voice-production and voice-building are concerned.—Yours, &c.,

H. TRAVERS ADAMS.

SIR,—With reference to the letter on the subject of 'The Larynx Again' (p. 1121) of the December issue of the *Musical Times*, will you kindly allow me a little space for a few dissenting remarks, as certain postulates are highly pernicious in their effect on students who in many cases are ardently searching for truth. I wonder whether your correspondent would be surprised to learn that truly great singers, such as it has been the privilege of the writer to have as intimate friends, singers whose vocal *mechanism* is beyond the pale of criticism—such as the famous Antonio Cotogni, admittedly Italy's greatest baritone (master of Jean de Reske), to mention one of the past glories of the grand old school, and present ones such as Dinh Gilly, Pertile, Schipa, Inghilleri, Pampanini—all of whom studied for years to attain their present artistic status, *never* 'concentrate on their hard palate' or use 'the hard palate as a result of enlightened practice.' The vocal mechanism of really great singers is such that the much-loved and much-praised hard palate does not receive such flattering attention, such a monofocus concentration. How easy would vocal emission be for all if the 'vocalist's chief concern was concentration on the hard palate'! The science of vocal mechanics in which the larynx has pre-eminence embraces very much more than mere 'concentration on the hard palate,' which latter is the constant forward-production method which faddists, especially in England, have developed into a hybrid technique, and which, unfortunately for some very fine British voices and talent, has ruined more careers than it would be charitable to mention.

Your correspondent is right when he says that if a singer 'worries' about larynx or technique his interpretation falls to pieces. If he 'worries' about his mechanism he is not a singer yet, and should return to his studies till he has mastered his *instrument*.

Again, to say that 'the singer who knows his business must consistently ignore his larynx' is, to me, absurd; it is tantamount to telling the violinist or pianist to ignore his instrument and just sway to his interpretation. But there can be no really true and effective interpretation without a fine technique, which, although developed by long study into a quasi-automatism, must always be consciously directed and controlled (it is only fools who place implicit confidence in the subconscious). Yet with this difference: instrumentalists to-day have a definite technique all over the world, but vocalists, poor unfortunate creatures, are not trained on a definite technique, for none exists to-day anywhere. Instead, fads and methods galore reign supreme which are without foundation and are counterfeits of the old technique, merely obscured by colossal universal ignorance of facts and traditions which produced the highest results. The singer need not think in terms of muscles (arytenoids, cricoids, and, maybe, shriek-oids); such paraphernalia is useless and idiotic, but he must know the most intimate workings of his vocal cords, he must know every sensation they give from the lowest to the highest note on every vowel. The student and singer must learn to know and control cause, for then effect will look very much after itself. The great singers control cause, and control and guide effect. They do not trust their larynx to work automatically, and by larynx I mean particularly the vocal cords, because they know that part of their attention must necessarily be held on the instrument, on the live, palpitating principle which is vocal mechanism. To sing on effect while ignoring cause is indeed a lame, limping, one-sided idea, which courts trouble and gets it. The subject is too vast to pursue here, but please do not think I am attacking your correspondent, for I am sure he is quite sincere and conscientiously convinced of the truth of his assertions. No; I am attacking the system—that is, the devastating constant forward-production method so prevalent in England and so baneful in its effects, and oh! so poor in results.—Yours, &c.,

43, Mowbray Road,  
N.W.6.

E. HERBERT-CÆSARI.

#### BACH'S TOMB

SIR,—To those familiar with the dishonouring condition of Bach's resting-place in the Johanniskirche, Leipsic, it will bring relief to learn that the Bach-Gesellschaft has charged itself with the duty of embellishing the vault in which the sarcophagus stands. It is intended to complete the renovation in time for the Bachfest which is to be held at Leipsic in June. On financial and other grounds it is desirable that this act of homage, in the year that commemorates the bicentenary of the production of the 'Matthäuspassion,' shall be rendered as universally as possible. To that end the Bach-Gesellschaft makes a particular appeal for new members, and I would invite those who desire to respond to it to send their names and addresses, along with a ten-shilling Bank of England note, to the Geschäftsstelle der Neuen Bach-Gesellschaft, Nürnberger Strasse 36, Leipsic.—Yours, &c.,

King's College, C. SANFORD TERRY.  
Old Aberdeen.

### The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Lady violinist wishes to meet good pianist for mutual practice. Classical music.—R. V., 104, Ferme Park Road, Stroud Green, N.8.

Contralto (advanced) wishes to meet lady accompanist, for mutual practice. One wanting practice in sight-reading would suit. Monday or Thursday evenings.—Miss CHAMBERLAIN, c/o 15, Langham Place, W.1.

Lady violinist would like to meet pianist for mutual practice; or would join string trio or quartet.—F., 105, Roding Road, Clapton, E.5.

Lady pianist wishes to meet singer or instrumentalist, for mutual practice. Liverpool or Wallasey.—M. H., c/o Musical Times.

Pianist (W.2 district) wishes to meet good violinist or 'cellist for mutual practice.—PIANIST, c/o Musical Times.

Pianist (gentleman) wishes to meet advanced violinist for mutual practice of classical works. W. London.—H. M. A., c/o Musical Times.

Candidate for F.R.C.O. (July) wishes to meet another, for practice of ear-tests. London.—C. F. H., c/o Musical Times.

### Sharps and Flats

'Sottish' Fantasia, Bruch.—Concert Programme.

'Tis very easy. I just spread my fingers over the right notes and then press them the right way.—Gieseking.

In theory I'm heart and soul in sympathy with the moderns. I just naturally am in sympathy with new things and the people who want to try new things in new ways. In music, though, the results are less agreeable than the theory. The idea of music shaking off fetters and striking out towards new dimensions seems entirely laudable. But the sounds that result! —Fannie Hurst.

I hate musicians of all kinds. They're always talking about opus this and opus that.—George Copeland (pianist).

At evening service the choir sang the Management and Nunc Dimittis to Clarke Whitfield's beautiful setting.—Derby Daily Telegraph.

I don't want to convey any message. I play what I like the way I like it, and the audience generally likes it too. And I don't give a whoop about leaving the world a better place when I die. And too much Beethoven never did anybody any good.—George Copeland.

'Evening Subject, "What is hell like?"

'Come and hear our new organ.'

Church notice.

### Competition Festival Record

CHESTERFIELD (January 24-26).—The children's day included a wide range of classes—vocal and instrumental, soloists, choirs, country and sword dancers. Blackwell Council School (Mr. L. Walton) won high praise, and the Mary Wakefield Memorial Medallion went to Clay Cross Girls' School. Sir Henry Coward distributed the prizes, which never consist of money.

INTER-SECTIONAL CO-OPERATIVE CONTEST.—This is the first competition jointly organized by co-operative societies in the Sheffield district. Choirs and quartet parties from the three sections—Midland, North-Western, and North-Eastern—were brought together. It is hoped to develop this idea into a National Co-operative Choir Festival to embrace the whole of the movement. In the mixed-voice choir class Mansfield and Sutton were first, Bolton and Long Eaton being second and third. Barrowford Male Choir stood first in its class, followed by Halifax and Long Eaton.

MANSFIELD.—The eleventh Festival promoted by the Education Department of the Mansfield Co-operative Society showed an increased entry. The challenge cup for children's choirs was won by Barrow Hill Primitives, with Mansfield Wesleyan Reform and Kirkby Co-operative equal seconds.

'MRS. SUNDERLAND' COMPETITION.—This, one of the oldest Festivals, ran for four days at Huddersfield. There was a crowded children's day. The girl soloists pleased better than the boys. Marsden Council School (Mr. S. B. Haycock) took the first place among choirs on the first day. The Samuel Firth shield for elementary schools was won by Leeds Green Lane. Miss Jessie Hewitson took first prizes both in an instrumental competition and in the girls' solo class. In the male-voice quartet class Sheffield Orpheus gained its sixth

successive win in open competitions. Colne Valley (Mr. G. E. Stead) won the male-voice choir contest, and Golcar Baptists (also conducted by Mr. Stead) won in the mixed class, Huddersfield Vocal Union (Mr. Fletcher Sykes) being only a couple of marks behind. The Rose Bowl for soloists was won by Norman Crabtree, of Keighley.

RENFREWSHIRE. (January 25-February 2).—The eleventh Renfrewshire Festival ran for ten days at Greenock, and was well supported by both competitors and public. Principal awards: Men's Choirs—Greenock Male-Voice Choir; Women's Choirs—Barrhead Co-operative Choir; Mixed Choirs—Greenock Festival Choir; Church Choirs—Radnor Park U.F. Church Choir, Clydebank; Junior Choirs—Dumbarton Equitable Co-operative Junior Choir; School Choirs (Premier)—Greenock High School; (Post-qualifying)—Greenock High School; (Senior)—Holmscroft School, Greenock; (Junior)—Craigieknowes School, Greenock; (Infants)—Hillend School, Greenock; Boys' Choirs—St. Mary's School, Greenock; Scottish Country Dancing (Senior)—Clutha Team, Greenock; (Junior)—Renfrew Brownie Pack; Vocal Solos (General)—Joseph C. Gardiner, Paisley; (Scots Song)—David McKerral, Southend, Kintyre.

## COMING FESTIVALS

REDHILL, REIGATE, AND DISTRICT.—The fourth Festival takes place on March 13 and 16. An unusual feature is that almost all the test-pieces are from one work—Eric Gritton's cantata 'The Holy Child,' which will be performed complete once during the Festival, and again at the prize distribution. Secretary—Miss Donkin, Upmeads, Reigate.

WELWYN GARDEN CITY.—The first Eisteddfod is announced for March 22, 23, and 25. There are sections for music, elocution, literature, general knowledge, photography, arts and crafts, cookery, and needlework. Most of the prizes consist of silver and bronze medals. No money is given. Entries are to be in before March 5, to Mr. E. Mein, 3, Elmwood, Welwyn Garden City, Herts.

## ROYAL ACADEMY OF MUSIC

Two concerts of more than usual interest have taken place during the last month, on January 28, in Duke's Hall. Rowland Dyson, who comes from Cleckheaton, played the first movement of Blattermann's Trumpet Concertino, with organ accompaniment by Douglas Hawkrige. It was an exceptionally good performance, the tone being firm and finely controlled. The Finale of Louis Vierne's Organ Symphony No. 1, Op. 14, was well played by E. Power Biggs, and Joan Allen, a Bristol girl, is to be congratulated for her tone and general style in Bach's 'Chaconne' for unaccompanied violin. The Aria from 'Elijah,' 'Hear ye, Israel,' was sung by Jean Campbell-Kemp, from Glasgow. Vocally and dramatically it was an interpretation quite out of the common.

On February 11, Arnold Bax's Quintet for oboe and strings was the main feature of the chamber concert. This interesting work is characteristic of the composer, and the middle movement—*lento espressivo*—is wonderfully Irish in its idiom. It was played by Helen Gaskell and a male string quartet, and exceedingly well done.

A surprisingly good performance of 'The Bell Song,' from 'Lakmé,' was given by Joan Coxon. Whatever the song may be worth musically, this young singer, a native of Southsea, 'flung off' the coloratura effects with astonishing facility. I was much impressed by May Turtle's conception of two *Lieder* by Richard Strauss; there was more than mere singing in her performance. The standard of this concert was well above the average.

On Tuesday and Wednesday, February 5 and 6, opera performances took place in the Duke's Rehearsal Theatre, the works being Debussy's 'L'Enfant Prodigue' and Pergolesi's 'La Serva Padrona.' Both were produced, rehearsed, and staged by the students

of the Opera Class, and Winifred Baines, as producer and stage-manager, deserves hearty congratulations. Despite the doubting Thomases in the land, opera is not moribund in England when such nurseries exist and flourish. 'L'Enfant Prodigue' was a most satisfactory show, the three principals, Irene Morden, Markby Ryan, and Brinley Harris being in their respective parts excellently good. In Markby Ryan the Academy has a bass-baritone who is a worthy successor to Arthur Fear.

The end of the term orchestral concert will take place at Queen's Hall on the afternoon of March 20, when Sir Henry Wood will conduct. Included in the programme will be Goldmark's Overture 'Sakuntala,' and two movements from Tchaikovsky's Symphony Pathétique.

Apropos of Jean Campbell-Kemp, a message came from the B.N.O.C. for a singer to take the part of Eva in 'Die Meistersinger.' At a moment's notice she had set forth, and was most successful. No better illustration of the worth of the Opera Class and of the annual opera performances at the Scala Theatre is needed. Indeed, when the request came, Mr. Julius Harrison, the conductor of the Opera Class, is said to have asked Mr. Frederic Austin, 'How many Eva's shall I send?' F.

## ROYAL COLLEGE OF MUSIC

Following on the performances of scenes from 'Aida' and 'Samson and Delilah' early in the term, the Opera Class gave two complete performances of 'Hansel and Gretel' on February 12 and 19. The caste of the principals was duplicated in most cases, all the characters except the Witch being changed for the second performance. A feature of the performances was that they were conducted by a student of the College, who thus gained valuable operatic experience.

College conductors had another opportunity of testing their ability at the concert given by the Second Orchestra on the afternoon of February 12, when the following items were conducted by students working in the Conducting Class: The Overture to 'Son and Stranger' (Mendelssohn), Prelude to 'Lohengrin' (Wagner), Pianoforte Concerto (Haydn), played by Miss Nan Pulvermacher, and Delibes's Ballet Music to 'Sylvia'; in addition, Dr. Malcolm Sargent conducted Haydn's Symphony in D and de Falla's Suite 'El amor brujo.' The performance of this last item, which bristles with strange rhythms and technical difficulties, reflected the greatest possible credit on the orchestra.

At the first Patrons' Fund Rehearsal of the term, devoted to artists and conductors, Miss Dorothy Erhart conducted a Suite by Armstrong Gibbs, 'Crossings.' This choice by Miss Erhart had an additional interest from the fact that it was originally produced at a Patrons' Fund Rehearsal some years ago. Miss Anne Wood sang with insight and intelligence three very little-known songs by Gustav Mahler, Miss Josephine Brown played with charming delicacy and refinement the A major Pianoforte Concerto of Mozart, and Mr. Gethyn Wykeham-George displayed high executive and interpretative qualities in two movements from Dvorák's 'Cello Concerto.'

The Cobbett Prizes have long been a familiar institution at the College, and during the past month the second half of the 1928-29 competition was awarded. The scope of this portion of the competition was the performance of the prize compositions, namely, Miss Imogen Holst's Phantasy Quartet and Miss Grace Williams's Phantasy Quintet. Three sets of players entered for the former, and the prize of fifteen guineas was divided amongst the following: Reginald Morley, Barbara Pulvermacher, Mary Gladden, and Alexander Nifosi (eight guineas); Helen Stewart, Kathleen Curry, Mary Gladden, and Irene Richards (seven guineas).

There was only one entry for the performance of Miss Williams's work, but this reached a sufficiently

high standard to justify the award of a prize of five guineas.

The result of the competition for the Hopkinson gold and silver medals has been announced, the gold medal being awarded to Miss Fredericka Hartnell and the silver medal to Miss Millicent Silver. Dr. Ernest Walker was the examiner.

#### TRINITY COLLEGE OF MUSIC

In reviewing the work of the students so far this term we find that good preparation is going on for the Queen's Hall invitation orchestral concert to be given in April, as well as for the Grotrian Hall chamber music concert. Reverting to the April orchestral concert: the day on which this is given is usually the annual presentation day, but this year the distribution of prizes and diplomas has been postponed to the occasion of the orchestral concert to be given on June 29. Then, too, the Opera Class is busy with rehearsals of 'Monsieur Beaucaire,' to be produced at the Scala Theatre in early July.

On Wednesday, March 6, Mr. Egerton Lowe will lecture on 'Pianoforte Playing.' This lecture is open free to the public.

Distributions of prizes and certificates at which the College has been represented have been held at Brixton, Cambridge, Chatham, Cheltenham, Halifax, New Cross, Oxford, Southend, Sheffield, Swindon, Torquay, Watford, Wigan, and Winchester.

As a result of the competition recently held the following scholarships have been awarded: For one year—Pianoforte, W. H. Davies, E. M. Essenhigh, K. M. Hone; Singing, E. M. Essenhigh, R. A. Parry; Violin, L. Dobroshitski, C. Goldberg, L. Perkoff; Violoncello, F. H. Stainer, E. M. Thorp. For one term on probation—Pianoforte, R. B. Dennis, G. M. Morgan, M. A. I. Noble; Singing, M. D. Stone.

University Degree Scholarships (awarded provisionally for one year when the Intermediate Mus. Bac. examination must be passed), Alan Carter and Alfred Felber.

## London Concerts

#### ROYAL PHILHARMONIC SOCIETY

Schnabel's playing of the 'Emperor,' on January 31, suggested that he knew more about the music than Busoni, Paderewski, and the giants of old—a tall suggestion, but an admissible one, for the world's appreciation of Beethoven has grown more intelligent during the last decade or so, and there is no reason why a pianist with the technique of finger and mind should not discover something that was unknown to 19th-century tradition. Schnabel seemed to put a new coat on the music, and it made the old familiar garment that it replaced a trifle faded.

For the rest, it was a Cameron night. A last-minute engagement twelve months ago suddenly put Mr. Basil Cameron among the elect, and there no doubt he will remain. There are no magnetic tricks in his style, and no messages to the audience—just a sound and well-detailed working method such as an orchestra likes, with imagination at play behind it. Mr. Cameron conducted the 'Manfred' Overture, Goossens's 'Sinfonietta,' and Brahms's third Symphony. M.

#### B.B.C. SYMPHONY CONCERT

The 'Kaisermarsch' has somewhat dropped out of value during the last fifteen years. One guesses that its revival on February 1, with the National Chorus to help, was due to the proximity of the ex-Kaiser's seventieth birthday, for, with a subtlety that was very creditable to the B.B.C., there was no announcement that the events were connected.

Wagner's piece of pumped-up enthusiasm sounded very well except for the dull effect of the unison choral singing. Wagner wrote the choral part for the *vulgus* to sing, but a national chorus might have four parts written in. May we hope for this on the occasion of the ex-Kaiser's eightieth birthday?

The choir had a better chance in Eric Fogg's 'The Hillside,' of which it gave the first performance in London, and one had time to admire the richness of its tone and the alertness with which it tackles a job—plenty of time, for the music lingers without absorbing the attention. Tagore's poem breathes gently, but there is movement in its syllables; they should drift easily along, in the lightest of musical company. But Mr. Fogg's music clogged their feet and put a stop to their drift. The words always seemed to be waiting for the slow-witted strains to catch them up.

Mr. Fogg conducted his own work. Sir Landon Ronald, as conductor-in-chief of the concert, was admirable in a Haydn Symphony and Rachmaninov's second. M.

#### B.B.C. CHAMBER CONCERT

The programme of the B.B.C. chamber concert held in the Arts Theatre Club on February 4, was for once in a way free from contemporary music from Central Europe, the evening being devoted to songs by Fauré, Ravel, Honegger, Poulenc, Milhaud, and others, sung by Madame Claire Croiza, and to two works for violin by English composers, Delius's second Sonata in one movement, and a new Sonata by Arnold Bax. Both these were played by Messrs. Emil Telmányi (violin) and Arnold Bax (pianoforte). The evening provided a welcome change after the rather persistent worship at the shrine of Schönberg which had characterised the previous concerts. The incense was becoming stale.

Interest on this occasion centered chiefly upon the first performance of the Sonata by Bax. M. Telmányi's vigorous tone was anything but suited to the pensive, rhapsodic style of Delius; the effect was like an attempt to reproduce a Turner sunrise with the means and methods of early Gothic sculpture; the delicate curves and washes of harmony which contribute so much to the charm of Delius were destroyed, and there remained but a jagged and harsh caricature of the original. But when it came to the Bax Sonata this style of playing did not seem so out of place. Bax's music, when it is not deliberately lyrical, will stand for a certain amount of rough treatment. The first of the two movements of this work reminded us, on first hearing, of the proverb about quarts and pint pots. The material sounded too heavy for the medium selected, its conception too broad and orchestral for the intimacy of chamber music, although, as is the case in all Bax's music, the writing for the pianoforte is pianoforte writing—if only for the few whose technique is on a level with that of the composer—and the writing for violin is violin writing. The sheer complexity of ideas seems to call for a larger canvas. There was some fun and 'rough stuff' in the second movement, but on the whole it was a disappointment. It is rarely that one meets with such naive tunes and rhythms from Bax. Let him remember he is Irish, and refrain from these unfortunate translations from the Russian.

The French songs had a distinct family resemblance to one another, but the irritating little mannerisms were forgotten in Madame Croiza's exquisite performance. Three songs by Fauré and Ravel's difficult Mallarmé songs left the deepest impression. Poulenc and Milhaud were represented respectively by 'Le Bestiaire' and 'Catalogue des Fleurs.' The former composer's thumb-nail essays in Nature study were slight and amusing, but only the instrumental accompaniment appeared to have any connection with the words. Milhaud's 'Catalogue,' I have to confess, beats me every time I hear it. If he had written vulgar tunes to fit the seedsman's eulogy of his wares perhaps the audience might laugh with him, but when the composer solemnly sets out to be soulful about a few high-falutin' botanical names, he is merely a bore.

By the way, was it really necessary to have a conductor to keep a string quartet together to accompany Honegger's 'Pâques à New York'? P. H.



## HUNGARIAN QUARTET

The Hungarian Quartet won our gratitude for an exceedingly lucid performance of a work by their distinguished countryman, Zoltán Kodály. In this country Kodály is known chiefly by his 'Psalmus Hungaricus' simply because there are in England more choirs than quartets. But I venture to think that the Quartet will live when the Psalmus is forgotten. Individual and modern as the Quartet is, it is also completely free from the weakness of most modern music. The last movement lacks, perhaps, some of the strength and point of the first, but nowhere is there a bar to which reasonable critics could take exception; the harmonic scheme is 'advanced' but not outrageous, and obviously is part of the composer's idiom; there are no wearisome repetitions or wilful, extravagant tricks of colour.

It made a very favourable impression, and one felt that the interpreters had given their whole mind and heart to the playing of it. Obviously Kodály's Quartet interests those who perform it as much as those who listen to the performance. I shall look forward with considerable pleasure to a repetition of this most attractive experience.

F. B.

## SPENCER DYKE QUARTET

The Spencer Dyke Quartet began its recital on January 22 with an exceedingly well-balanced reading of Beethoven's F minor Quartet, which was followed by a new work, the composer of which, Gordon Jacob, is already known as an able pianist and an alert impresario. Mr. Jacob approaches the quartet without any particular bias. At first he seemed determined to impress us with his independence and 'modern' outlook; then it appeared as if the word 'modern' would need to be qualified by the addition of *ma non troppo*: later still all traces of the boasted independence and modernity seemed to have disappeared. It is, of course, nothing new for a young composer to reveal here and there immaturity of style. There was a time when Wagner himself betrayed the influence of Bellini, and in time Mr. Jacob may himself develop an individuality of which there is little sign at present. But the Quartet is a pleasant enough piece of music, which perhaps does not exploit to the full the best possibilities of the medium, but also free from the now common tendency to mistake a purely technical for a real musical interest.

F. B.

## HEWITT QUARTET

The Hewitt Quartet concluded its recitals without causing us to alter the opinion we had formed of its abilities at the first concert. The playing is accurate but not immaculate; the readings command respect but not enthusiasm. And perhaps it is inevitable, in the circumstances, that these players should be heard to the best advantage in modern music. There this coolness, this academic atmosphere, this complete detachment, is a decided advantage. When the players come to Beethoven (as they did at the last recital), they have nothing to say of their own, nor can they repeat without some loss what has been said by others. It must be remembered, of course, that quartet playing is now better than it has ever been, and if the judgment one has to pass on Mr. Hewitt and his colleagues is not undiluted praise, it is that they fully deserve to be judged by the highest standards. Of the new Quartet by Jarecki, which was introduced by Mr. Hewitt and his colleagues, all that need be said is that it was played, it was heard, it did not conquer.

F. B.

## BUDAPEST TRIO

The recital of the Budapest Trio suggested various improvements in the technique of the players and in the ensemble. The pianist still tends to act the bull now and again, and overwhelm the strings. But on the whole the desire to secure a fair balance of tone exists, and we must not forget the strings suffer from congenital weakness when matched by a grand piano-forte. The programme consisted of a classical and two modern compositions. The Trio of Ildebrando Pizzetti

—new to most of us—well shows the serious aims and the unusual partiality of this composer for tunes of the folk-song type. Unlike other composers he never makes capital of the more obvious qualities of the Italian folk-song—its melodic lining, its unsophisticated rhythms. He gives us rather an impression of popular melodies; he wants us to share with him their finer qualities, the suggestion of something simple and elemental yet intensely poetic in quality and evanescent. Its opposite number was the Tchaikovsky Trio 'In Memory of a Great Artist,' the full romantic glow of which the Budapest Trio realised well. But the day when these things moved us very deeply is passed.

F. B.

## ST. CECILIA FESTIVAL

There is something very attractive about unison singing, if it is well done. And it invariably is well done at the St. Cecilia Festival when a choir of five hundred voices, drawn from girls' clubs, sings under Mr. Harvey Grace's direction, with Dr. Darke playing the organ. For there is no trace of ponderousness nor of forced tone; it is all perfectly flexible yet precise, substantial but not solid, nimble and fresh.

Presumably some music is fitter than other for this sort of treatment, yet at Queen's Hall, on February 9, arias of Bach and Handel, folk-songs, and modern songs by Harvey Grace, Vaughan Williams, Thomas Wood, and others, all seemed to go equally well. Descants, perhaps, are still better, or at any rate they lend variety of a different kind from that of the part-songs which also figure in these programmes. The choir in its turn becomes an audience when soloists like Miss Sybil Eaton and Mr. Dale Smith play and sing. And so the concert is called a Festival because it approximates in both form and spirit to those happy functions which crown the work of the competition meetings and appropriately bear that name. An amateur orchestra specially organized *ad hoc* by Mr. Humphrey Kempe helps with the accompaniments, and contributes pieces of its own—all in the festival spirit.

F. H.

## SOUTHWARK CATHEDRAL

Both the programme and the performance were exceptionally good at Southwark Cathedral on February 9. It sometimes happens that the cathedral atmosphere overwhelms these special musical services so that the always interesting works chosen approximate in sound to an ordinary anthem. This reproach could not have been levelled on this occasion even at Brahms's 'Song of Destiny,' which, by reason of its familiarity and position at the beginning of the programme, might have found the choir (by the way, it contained some women's voices) unaltered. It would have been fatal in Kodály's 'Psalmus Hungaricus,' which was undoubtedly what chiefly attracted the very large congregation. This furious work depends very largely on the tenor soloist. Mr. Stewart Wilson brought to it the right intensity of feeling, and the choir caught the flame from him.

Holst's 'Hymn of Jesus' also received a thoroughly alive performance. Here, perhaps, it was the sheer difficulty of dovetailing details from awkwardly disposed forces that gave the impression of special vigilance on the part of the choir—the solo from a distance, for example, was not quite in tune, and the semi-choir was mixed up with the main body of singers. The work depends so much on its 'effects' that the conductor's chief pre-occupation will be with its joinery. Mr. Edgar Cook undoubtedly made a good job of it, but he did not quite avoid giving the feeling that if it could have been sung straight through again, there and then, a magnificent performance would have followed a good one. Between the two big choral works the London Symphony Orchestra played Franck's Symphony, and played it well.

A friend of the Cathedral had contributed a large sum towards the expenses. He has the satisfaction of knowing that he got for his money (and gave to the rest of us) one of the best afternoon's music ever heard at Southwark. And that is saying a good deal. F. H.

## ROYAL CHORAL SOCIETY

An operatic programme at a concert of the Royal Choral Society is something of an event, for this excellent chorus is supposed to be trained in favour of music which encourages silent meditation. How utterly unfounded such a suggestion is was proved by the great energy and gusto the singers put into their singing when Dr. Malcolm Sargent led them first to the Hall of Song on the Wartburg and then to the fields where the Mastersingers acclaim Hans Sachs and his pupil. If all musical performances were as clear technically, and as spirited, Beckmesser's office would be a sinecure. And the audience which filled the hall of song by the Albert Memorial rose to the occasion. Every item was keenly appreciated, and the meeting of the bards aroused a feeling which anywhere else would have been a warm demonstration of enthusiasm. The singers were all known and trusty—Miss Miriam Licette, Mr. William Boland, and Mr. Keith Falkner can be relied upon to do justice to the familiar parts of Elsa and Elizabeth, of Lohengrin and Walther, of Hans Sachs.

F. B.

## SHURA CHERKASSKY

Mr. Shura Cherkassky, who gave a pianoforte recital at Æolian Hall on January 31, is said to be still so young as to class his performance as prodigious. But the ear alone gave no hint that he was still young. His technical accomplishment was prodigious in the loose, colloquial sense of the word—such double-octave playing as his took the breath away not only as a feat of physical prowess, but for its clean musical beauty. But he was no mere virtuoso pianist of the fast and loud type, for although he played Liszt (a transcription of the G minor Organ Fantasia and Fugue, and the B minor Sonata), he played it with his own very musical interpretation.

The Fugue, indeed, was more Liszt than Bach with its high speed and sharp contrasts, but it was a consistent and thoroughly thought-out piece of work, while the poetry behind the rhetoric of the Sonata was fully appreciated in the most lovely varieties of tone. There was therefore virtuosity, speed, and loud tone (but it was never beaten out with sheer brute force as is so often done), and uncanny precision. But all these things, usually regarded as ends in themselves, were subservient to a musical purpose, and that purpose showed insight remarkable in a young artist.

F. H.

## ELEANOR TOYE

Miss Eleanor Toye, who sang at Grottrian Hall, should do really well in her chosen profession. She sings in tune, and sinks herself in the spirit of her music. If her training so far has not been of the sort to enable her to change colour to any marked degree, it has at any rate left her voice unfettered and spring-like. Miss Toye's high notes, in particular, are to be admired for their ease and sweetness, and in certain types of song one could not wish to hear a more ingratiating singer.

Certain qualities, however, she at present lacks. She seemed to be uncertain how to strengthen an emphasis. When the text called for intensity, one would willingly have had less suavity and a tone that rang more brightly. Emerson once spoke of the 'stomachic enunciation' of the English. We felt this to be lacking in Miss Toye, English though she is. Her speech sounded impersonal and her inflections too casual. It seemed as though she feared to break up the line of her phrases. Yet if the breath is being equably paid out and the throat is free, consonants cannot impair the flow of tone. And without them one of the chief factors of characterisation is lost.

A more resonant quality in the lower part of Miss Toye's voice is desirable, and one felt that an immediate improvement could be made by the adoption of a smiling position of lips and teeth and a conscious focussing of breath on the hard palate. The programme was full of interest.

H. J. K.

## LEONARD ASHDOWNE

Mr. Leonard Ashdowne, who sang at Wigmore Hall, achieved a measure of success which was due to good words and dignified tone. Effects arising from a considered breath control, leaping contrasts, or imaginative qualities were few and far between. By no means a mettlesome singer, then, but all the same a very pleasant one. His baritone voice was dark in colour, and perhaps it was naturally too small to serve aggressive tactics of any kind. His utterance was too neat to kindle enthusiasm.

His habit of moving carefully from vowel to vowel robbed his singing in German of some of its significance, and caused him to stiffen his tone on high notes. But on coming to a group of English songs Mr. Ashdowne showed his true bent. Here we had genial manners, wit, and tenderness, and all went well.

H. J. K.

## Music in the Provinces

BATH.—Mendelssohn's 'Reformation' Symphony was performed by the Pump Room Orchestra, under Mr. Jan Hurst, on January 23.

BIRMINGHAM.—On January 23, in the absence of Mr. G. D. Cunningham, Dr. Malcolm Sargent conducted the City of Birmingham Choir in Bach's 'Sing ye to the Lord,' Bantock's 'The Golden Journey to Samarkand,' Vaughan Williams's 'Just as the tide was flowing,' and a group of madrigals. Among the pianoforte solos contributed to the programme by Mr. Michael Mulliner were five Sonatas by Cimarosa. —At the West End Cinema concert, on January 20, Dr. Boulton conducted the City Orchestra in Schubert's sixth Symphony (in C), Butterworth's 'Two Folk-song Idylls,' and Bantock's 'Old English' Suite. Miss Marie Howes, accompanied at the harpsichord by Mr. Frank Howes, sang Rameau's Cantata 'Diana and Actæon' and an Old English group. —Dohnányi, who had not been at Birmingham for thirty years, conducted the 'Eroica' Symphony and his 'Ruralia Hungarica' on January 24, and played the pianoforte part of his 'Variations on a Nursery Tune,' and Dr. Boulton conducted. —The conductor at the West End Cinema on January 27 was Sir Thomas Beecham, whose programme included the Salzburg C major Symphony of Mozart and the Delius 'Cuckoo' and 'Summer Night' pieces. He also gave his hundred and thirtieth speech on the Imperial League of Opera. —Mr. Joseph Lewis conducted the Orchestra on February 2 in the 'New World' Symphony, Bantock's 'Helena' Variations, and Mozart's 'Lucia Silla' Overture. —Miss Mary Abbott joined the Philharmonic String Quartet on January 29 in Pianoforte Quintets by Brahms and Josef Suk. A week later the Quartet, led by Miss J. Lamb, played Elgar's Quartet. —Schnabel played at a recent Max Mossel concert.

BOGNOR.—Ethel Smyth's 'A Spring Canticle' and 'Hey Nonny No,' Bantock's 'Sea Wanderers,' and Warlock's 'Three Carols' were sung by the Bognor Philharmonic Society recently under Mr. Norman Demuth. The orchestral works included Schubert's fifth Symphony (in B flat), and Bruch's G minor Violin Concerto played by Mr. Albert Sammons.

BOLTON.—At the Choral Union concert on January 23 Sir Hamilton Harty conducted the Hallé Orchestra in Schubert's C major Symphony and Butterworth's 'Banks of Grey Willow,' and the choir, under Mr. Thomas Booth, sang 'The Lord is my Shepherd' and 'Give the king Thy judgments,' from Bantock's 'Song of Songs.'

BRADFORD.—Mr. Albert Sammons played Elgar's Violin Concerto on January 19 at the Subscription Concert given by the Permanent Orchestra under Dr. Malcolm Sargent. —At the Philharmonic concert on February 3, Mr. Julius Harrison conducted the Leeds Symphony Orchestra in Dvorák's Symphony in D minor, Berlioz's 'Le Corsaire' Overture, and Sibelius's

'En Saga.'—Franck's Pianoforte Quintet was played by Mr. William Murdoch and the Virtuoso String Quartet on January 20.

BRISTOL.—The Choral Symphony was performed by the Choral Society on February 9, the choir of three hundred and seventy and the orchestra of sixty being under the direction of Sir Thomas Beecham. The work had been studied under Mr. C. Kingsley Killip, who conducted the performance of Brahms's 'Song of Destiny.' The instrumental pieces included the Handel-Beecham 'The Gods go a-begging' Suite and a short piece for strings from Grétry's 'Zemire et Azor.'

—The annual Ladies' Night concert of the Bristol Royal Orpheus Glee Society was, as usual, a popular success. Mr. George Riseley conducted for the fifty-second year in succession. Dr. Lee Williams took the baton for the performance of 'Dormi, Jesu!' and 'Break, Break, Break.'—A concert of out-of-the-way works was given at the Little Theatre on January 19. Miss Catherine Startup played violin solos by Pugnani and Steibelt, and took part in a Suite by Quantz for flute (Mr. Charles Souper), viola (Miss Madeleine Jacobi), 'cello (Mr. Eric Luton), and violin. Miss Lucy Vincent played Mozart's Andante for oboe.—On February 6 the Clifton Quartet played a Quartet by C. S. Lang, of Clifton College, and were joined by Mr. F. Littlepage (double-bass) in Schubert's 'Trout' Quintet.

CARLISLE.—Brahms's 'Requiem' was sung by the Choral Society under Dr. Wadely on January 24, the principals being Mr. George Baker and Miss Mabel Ritchie.

CAVENDISH.—The Choral Society sang Elgar's 'Banner of St. George' on February 5, conducted by Mr. Harold Vincent.

DERBY.—A highly successful performance of Elgar's 'From the Bavarian Highlands' and Coleridge-Taylor's 'A Tale of Old Japan' was given by the Derby Co-operative Society with orchestra in Central Hall, on January 25, under the Society's conductor, Mr. Frederick J. Stevenson.

FLEET.—Parry's 'Pied Piper of Hamelin' and Elgar's 'Banner of St. George,' with small choral items, made up an enjoyable concert given by the Fleet Musical Society on February 5. Mr. W. J. Marks conducted.

GLOUCESTER.—The annual concert of the Orpheus Society, held on January 31 under Mr. S. W. Underwood, provided a pleasant evening of male-voice music of the better class. This included Lloyd's 'Let my voice ring out,' Holst's three Hymns from the 'Rig Veda,' a new setting of 'The curfew tolls the knell of parting day,' which was conducted by the composer, Dr. C. Lee Williams, and some new arrangements of old tunes by Mr. Underwood.—The Pro Arte players, on a visit for the Gloucester Chamber Music Society, gave Rieti's Quartet in F.

GUILDFORD.—The coming-of-age of the Guildford Subscription Concerts is being celebrated in a series of which the first, held on February 5, took the form of a recital by Miss Sybil Eaton and Mr. Plunket Greene. The second programme, on February 19, was a song-recital by Mr. John Coates. The orchestra is to play under Mr. Claud Powell on March 5.

HALIFAX.—A concert was given at Victory Hall on January 24 by Bradford Philharmonic Orchestra, under Mr. Keith Douglas, the programme including the 'Emperor' Concerto, played by Mr. William Murdoch, Tchaikovsky's fifth Symphony, the 'Boutique Fantasque' Suite, and the Entr'acte from 'A Village Romeo and Juliet.'

HEREFORD.—The 'Jupiter' Symphony, the 'Prometheus' Overture, and some Schumann and Vaughan Williams made up a good scheme played by the Hereford Orchestral Society on February 13, conducted by Dr. Percy Hull. In the Schumann 'Concertstück' for pianoforte and orchestra, Mrs. Percy Hull was the soloist. Miss Betty Bannerman sang.—The Harmonic Society at its concert on February 5 sang Parry's 'Blest Pair of Sirens' and some small choral works, conducted by Mr. Hubert Hampton.

HERTFORD.—The East Herts Musical Society gave 'King Olaf' on January 31, under the direction of Mr. W. J. Comley, the principal parts being taken by Miss Dorothy Robson, Mr. Frederick Steger, and Mr. Frank Phillips.

HUCKNALL.—'Merrie England' was sung on February 13 by the Hucknall Philharmonic Society, conducted by Mr. Henry Dobson, with Miss Eveline Stevenson, Miss Kathleen Coxon, Mr. George Hedges, and Mr. Ernest Platts as soloists.

HULL.—Sir Henry Wood conducted the Philharmonic Orchestra in Mendelssohn's 'Italian' Symphony on January 31. The programme included an Overture, 'Red Riding Hood,' by C. H. Phillips.

IPSWICH.—Miss Elisabeth Schumann and Mr. William Primrose took part in the concert given by the Male-Voice Choir on February 6. Under Mr. Jonathan Job the choir sang three of Bantock's 'Seven Burdens of Isaiah' and Cecil Forsyth's 'Kubla Khan.'—Bax's Flute and Harp Sonata was played at the Public Library by Mr. C. Kony and Madame Korchinska.—Ravel's A minor Trio was played by the Budapest Trio at the Garratt Memorial Hall.

LEAMINGTON.—Morley, Elgar, Holst, Vaughan Williams, and Charles Wood were names in the programme of the Male-Voice Choir's concert under Mr. S. F. Bates on February 7. Mr. Steuart Wilson's singing and Mr. Howard-Jones's pianoforte-playing added to the importance and attractiveness of the occasion.

LEEDS.—On January 26 the Symphony Society, a body of amateurs under the direction of Mr. Harold Mason, played German's Welsh Rhapsody, Dunhill's 'Guildford' Suite, and, with Madame Charlotte Davies, two movements of Mozart's A minor Pianoforte Concerto.—The Yorkshire String Quartet played Beethoven's Op. 130 at the Bohemian Chamber Concert on February 6.—Madame Suggia was the soloist in Lalo's Concerto at the Leeds Symphony Orchestra concert, conducted by Mr. Julius Harrison, on February 9.

LEIGH (LANCS).—The Leigh Church Players gave 'An Elizabethan Daye' on 'Februarie nynt and syxth' (thus the programme), in which were strung together many well-known Elizabethan songs and madrigals chosen and arranged by Mr. G. Parker, who directed operations.

LICHFIELD.—The Lichfield Musical Society gave its fifty-third concert on February 1, with Schubert's 'Song of Miriam' and Elgar's 'Banner of St. George' as the chief items. The orchestra played some Handel, and Miss Emily Broughton, Mr. Ronald Cooke, and Madame Northall sang solos. Mr. Ambrose P. Porter conducted.

LIVERPOOL.—'Appalachia' was conducted by Sir Henry Wood at the Philharmonic concert on January 29, other works of the occasion being a little-known Symphony in G by Mozart and Tchaikovsky's 'Hamlet.'—A Dolmetsch recital was given on January 26, with a varied and characteristic programme.—At the B.M.S. concert on February 7 the programme included Goossens's 'Phantasy' Quartet and Pianoforte Quintet, and a Quintet by Lawrence Collingwood.

MANCHESTER.—Sir Edward Elgar conducted the performance of 'The Dream of Gerontius' at the Brand Lane concert on January 26. The principals were Mr. Steuart Wilson, Miss Muriel Brunsell, and Mr. Harold Williams.—At recent Hallé concerts the works of chief interest have been as follows: January 17, Boyce's Sinfonia in B flat, Bax's 'In the faery hills,' Dohnányi's 'Ruralia Hungarica' (conducted by the composer); January 24, 'Don Juan,' 'Death and Transfiguration,' and 'Till Eulenspiegel'; January 31, Schumann's fourth Symphony; February 7, Bach's 'Now shall the grace,' Elgar's 'The Music-Makers,' Harty's 'With the wild geese,' Delius's 'Sea-Drift,' Bantock's 'The Pierrot of the Minute,' Bax's 'Mater ora filium,' and Stanford's first Irish Rhapsody.—

At the Municipal Concerts on January 21, under Sir Hamilton Harty, the programme included Glazounov's fourth Symphony and Mozart's Bassoon Concerto in B flat, played by Mr. Archie Camden.—Ravel's Quartet, Dittersdorf's in E flat, and Dvorák's Pianoforte Quintet were played at the Catterall concert on January 30. (For other Manchester notes, see p. 265.)

NEWCASTLE.—The concert of the Choral Union mentioned in our last issue was conducted by Mr. George Dodds, the Society's conductor, and not by Capt. Amers.—On February 2 the Bach Choir gave a concert of Northumbrian and Cumbrian folk-songs. Some were in choral form, as arranged and conducted by Dr. Whittaker. Others were still songs, with Miss Ena Mitchell and Mr. Ernest J. Potts as their singers, and some were given by Miss Annie Eckford as pianoforte solos written by Jeffrey Mark, Holst, and Ernest Farrar.—Quartets by McEwen, Frank Bridge, and Bax were played by the Virtuoso Quartet at a B.M.S. Concert on January 19.—Mozart's Concerto for flute and harp was played by Mr. E. J. Bell and Miss Gwendolen Mason at the Philharmonic Society's concert under Mr. Bainton on January 27.

NORWICH.—Vaughan Williams' Overture to 'The Wasps' and Beethoven's Violin Concerto, played by Miss Isolde Menges, were the chief items in the programme given by the Philharmonic Society under Dr. Statham on January 24.—Miss Raya Garbousova appeared at the Municipal Concert conducted by Mr. Maddern Williams on January 26.—Mr. Cyril Pearce's second chamber concert opened with Mozart's Trio in E flat for pianoforte, clarinet, and viola, and ended with Dunhill's Phantasy-Trio for pianoforte, violin, and viola.—The Norwich String Quartet played Mozart and Mendelssohn on February 7.

NOTTINGHAM.—The Sacred Harmonic Society invited the Hallé Orchestra and Sir Hamilton Harty to give a concert on its behalf on February 6. The programme consisted of the third 'Leonora' Overture, Franck's Symphony, the Theme and Variations from Tchaikovsky's third Suite, and an excerpt from 'Coq d'Or'.—Mr. William Woolley's choir gave a concert of unaccompanied part-singing on January 31, the chief works being Cornelius's 'The surrender of the soul,' Parry's 'There is an old belief,' Coleridge-Taylor's 'The Fair of Almachara,' Mr. Woolley's 'The Skylark,' and a selection of madrigals.

OXFORD.—At the fourth Subscription concert a varied programme was given by the Æolian Chamber Orchestra under Mr. Guy Warrack. It included a Concerto in D minor by Mudge, four songs from Arne's 'Alfred,' Jensen's 'Reigen,' Mozart's Bassoon Concerto, played by Mr. Richard Newton, Mr. Warrack's 'Wiegenlied,' and Vaughan Williams' 'On Wenlock Edge' cycle, sung by Mr. Steuart Wilson.—'Samson' was performed at the Town Hall on January 27 by the West Oxford Choral Society under Mr. A. Louis Smith.

RAYLEIGH.—The Choral Society sang Mendelssohn's thirteenth Psalm and Elgar's 'Banner of St. George' on February 2, conducted by Mr. Donald Priestley.

RICHMOND (Yorks).—The Richmondshire Choral Society chose a varied programme for its concert on February 12—Bach's 'Coffee' Cantata, Balfour Gardiner's 'News from Whydah,' and Parry's 'Blest Pair of Sirens.' The soloists were Miss Edna Hodgson, Mr. W. A. Hepworth, and Mr. Raymond Borrowes. The Yorkshire String Quartet played Handel and Raff. Mr. Arthur Fountain conducted.

ST. ALBAN'S.—The St. Alban's Bach Choir gave Brahms's 'Requiem' and Bach's 'Sleepers, wake,' on February 5, conducted by Mr. W. L. Luttman. Miss Joan Elwes, Mr. Roy Henderson, and Mr. Bertram Davies were the soloists.

SOUTHAMPTON.—At the second Philharmonic concert of the season, Bach's 'Peasant' Cantata and Holst's 'Rig-Veda' Hymns were performed under the conductorship of Mr. Ronald Dussek. The soloists were Miss Bertha Steventon and Mr. Howard Fry. Robin

Milford's Suite in D minor (for oboe and strings), Holst's 'St. Paul's' Suite, and pieces by Bach and Grainger were played by the orchestra.—Commencing on February 4 the B.N.O.C. gave a successful opera week at the new Empire Theatre. Eight operas were performed, the conductors being Eugène Goossens (sen.), John Barbirolli, and Leslie Heward.—On February 13, Sir Thomas Beecham visited Southampton to explain the aims and objects of the Imperial League of Opera, and to form an organization for the Hampshire district. A meeting was held in the Mayor's Parlour, under the chairmanship of the Mayor (Councillor M. H. Pugh), and it was unanimously decided to form the necessary organization which will bring the district within the scope of the Beecham scheme.

SUNDERLAND.—Chorales by Bach and part-songs and madrigals by Balfour Gardiner, Coleridge-Taylor, and Weekes, were sung by the Sunderland Philharmonic Society on February 7, under Mr. R. F. Jarman.

TONBRIDGE.—Under the direction of Mr. George J. Kimmins the Tonbridge Choral Society gave Schubert's 'The Song of Miriam,' 'The Lord is my Shepherd,' and 'Great is Jehovah,' Stanford's 'Phaudrig Crohoore,' and Eaton Faning's 'The Song of the Vikings.'

WATFORD.—At a concert given by the Aldenham Orchestral Society on January 23, the works conducted by Mr. Ludwig Lebell included 'Suite in the Old Style,' by Delibes, a Concerto for strings by Humphries, and a Symphony and Concerto by Mozart.

WINCHESTER.—The Winchester Music Club gave its last concert of the season on February 5, conducted by Dr. George Dyson. Success was scored by Dr. Dyson's new choral work, 'In Honour of the City.' The choir also sang madrigals. Other items were Haydn's 'London' Symphony, harp solos by Debussy and Hamilton Harty, &c.

WOKING.—The Musical Society had an appreciative audience on February 5, when it gave a concert consisting principally of works for string orchestra—a Purcell Suite arranged by Albert Coates, Elgar's Introduction and Allegro, and Serenade, and a Glazounov Suite. Mr. Ronald Dussek conducted.

#### HOLBROOKE'S 'BRONWEN'

The first performance of Josef Holbrooke's 'Bronwen,' by the Carl Rosa Company, at Huddersfield, was a profound disappointment: not because of any actual failing of its music, but because it proved—and proved conclusively—what infinitely better work Holbrooke could have done if he had not fallen into the error of believing that only in following the Wagnerian pattern can salvation be found. I frankly cannot understand this attitude of humility on the part of the composer—and librettist—of 'Bronwen.' It seems inconceivable that any pattern should be accepted without close scrutiny, that any composer should be satisfied with a story because it has certain elements in common with another 'successful' story. The ambition to do for Great Britain what Wagner did for Germany is a noble idea. But before one can hope to succeed in achieving it, it is necessary to take into consideration racial characteristics. The symbolism which the German loves may be less desirable where men and women have a keener sense of humour. When in the third Act of 'Bronwen' one of the few survivors of the battle between British and Irish proceeds to cut off the head of the king of England, even the hardy, sturdy audience of Huddersfield could not repress a smile. When the magic cauldron was shattered at a blow, and warriors began to chase one another up and down the stage, the atmosphere was that of pantomime, not of drama. The use of the kinema at the end, was again purely artificial and, far from heightening, hindered the suggestive power of music. To these dramatic failings, attributable to the libretto, must be added some due to other causes. One of the singers—probably suffering from a cold—suddenly and unexpectedly gave up all pretence of singing and spoke



his part. At another point an address to the crowd was delivered to an empty stage. These, and the uncertainty of the orchestral playing, robbed the performance of some of its means of force and effect. But it is rather significant that when for a moment symbolism disappeared and characters acted like human beings—albeit of a bygone age—the standard of the performance improved and the quality of the music rose at a bound.

If the story had been ruthlessly stripped of symbolism, if instead of that cauldron in which wicked men throw naughty babies, the centre of interest had been shifted round the princess who marries in a foreign land for reasons of state, the result might have been very different. The plot, thus reduced, would be ideal for the purposes of opera. The departure of the king's daughter in the first Act, even as it is, cannot fail to move the spectator. I can imagine no more dramatic contrast than that between the rough warriors who claim her hand and the princess already pledged to one of her countrymen. But that was not enough for the librettist of 'Bronwen.' He wanted symbolism, and he retained all the impossible relations between the characters, which make out Bronwen's English lover to have been her nephew. Is it necessary? Are we any better or wiser for knowing that when he sings 'Sleep, little sister,' he really ought to say, 'Sleep, auntie'? I can imagine no surer way of turning drama into farce.

Holbrooke's score is unequal. The orchestration is at times excellent, at times unnecessarily heavy. The rude vigour of the Irish scenes, the planning of the first episode, and some of the music of the third Act, denote uncommon talent for dramatic writing. But the composer is not over-scrupulous. The dances interpolated in the third Act gave him a fine opportunity of which, however, he availed himself in a half-hearted way. One is excellent, and full of vitality; the other might have come out of Cecil Sharp's collection of folk-songs. For all I know the tune may date from the days of Bronwen. But it is unwise to suggest even a link between the Folk-Song Society and the primitive men who boil a baby without turning a hair. Holbrooke will perhaps write a great opera some day; he could already have one to his credit if he had insisted on scrapping all that in the story of Bronwen is of its time, and retained those human elements which are for all time.

F. B.

## MUSIC AT MANCHESTER

The end of the Hallé season is now well in sight. What substantial contribution to an enlarged musical culture has resulted? Our Berlioz knowledge extended, even though estimates of his value be not raised; acquaintance gained with relatively insignificant examples of seldom-heard composers of our own and earlier times; interesting visits from Dohnányi, Medtner, and Ansermet; the Atterberg Symphony in celebration of the Schubert Centenary, which we now know from the composer's own confession in the press to have been conceived more or less as a musical joke. But the years are passing, and musical Manchester still remains ignorant of works of riper and maturer genius exemplified in Arnold Bax's new Symphony, Gustav Holst's Choral Symphony, Stravinsky's 'Sacre du Printemps,' Frederick Delius's 'Mass of Life' and Double Concerto for violin and cello, Arthur Bliss's 'Colour' Symphony, Honegger's 'King David,' Kodály's 'Psalmus Hungaricus,' Schönberg's Five Orchestral Pieces, or the later symphonic work of Sibelius, of Bruckner, of Mahler, not to mention the 'London' or 'Pastoral' Symphonies of Vaughan Williams, the latter of which was scheduled for performance two or three seasons ago, was actually rehearsed, and then the promised performance withdrawn on the laconic plea that the Executive (!) did not think it would appeal to the Hallé type of public. Are we to assume that this same Executive considered the Rubin Goldmark arrangement of 'Negro Spirituals' heard early in this season would appeal to this same

public? Is it the wish of the Executive that these concerts should still be regarded as 'Symphony,' as distinct from the more popular type often wrongly called 'Promenade'? Anybody who will examine the nightly programmes played yearly for eight weeks in the London Queen's Hall in the early autumn will find a consistently higher level of substantial musical worth maintained there under more onerous conditions than obtain here. Is it merely fanciful to trace the recently observable decline in fine musical worth of some of the Hallé concerts to the fact of broadcasting arrangements? If so, which counts most—the Society's ideals or those of the B.B.C.?

With scarcely-veiled cynicism the Hallé conductor last July, possibly in response to pleas for a greater recognition of work of the character just named, made 'a sporting offer' of willingness to play any desired new work if only the costs of extra rehearsals were forthcoming. Can it be that this attitude furnishes some clue to conspicuous omissions or inclusions of work in the Hallé programmes? Can the Society's artistic and educational claims be fully acknowledged when relatively trivial works claim attention to the exclusion of those of worthier nature? All these orchestral miniatures demand considerable time in preparation; might not the truer artistic economy, to put it no higher, be the devotion of this amount of time and thought to the study of some of these larger-scale and more aesthetically satisfying works?

Is it not the plain fact that beyond the immediate neighbourhood of Manchester the Society is gradually declining from the proud position held in former days, when, for example, Manchester shared with London the distinction of shaping the appreciation now so lavishly bestowed on Strauss, at a time when he was very much of a problem? Does the Society always quite realise its obligations to so fine a tradition? It would indeed be a pity if the significance of the Hallé Concerts Society were to end within the borders of the county.

It must be regretfully, but candidly admitted that, 'The Messiah' apart, choral concerts are not appreciated here, judging by sparse attendances. Last year 'Israel in Egypt' drew the smallest audience, and much the same happened on February 7, when Delius's 'Sea Drift,' Bax's 'Mater ora Filium,' and Elgar's 'Music-Makers' were sung. I am amongst those who think the Hallé chorus best suited to the monumental works; it is at present completely deficient in the subtler interpretative qualities. Roy Henderson gave them a taste of the way in which Delius's music should be approached—his singing was so sensitive as to make the choral work seem wooden-headed by comparison, and yet hard preparation had been given to this work and Bax's Motet. Originally Bach's 'Sing ye to the Lord' had been included in the same evening's scheme, but it was quickly evident that the choir was overloaded, and Bach was jettisoned. All concerned were lucky to get through the evening of February 7 without casualties.

The ways of some conductors baffle the sense of mere ordinary listeners. For example, did Elgar ever authorise a fourteen- or fifteen-page 'cut' in his 'Falstaff' poem, or was it just Hart's playfulness in the performance last October? And did Mendelssohn in the 'Italian' Symphony ever score for muted brass in the third movement? Most folk would say 'no,' but some of us undoubtedly heard muted trumpets that night.

The make-up of programmes has been constantly changed in an apparently capricious manner; things do not always run straightly in orchestral matters any more than in other businesses, but the Executive ought to realise that its issue of a fully detailed scheme prior to the commencement of its season, on the strength of which tickets are bought, often to hear specified works, constitutes an implied contract to produce certain articles on a given date. I quote from its preface: 'The programmes given in the following pages form in themselves perhaps the best invitation

it would be possible to extend to lovers of orchestral music of the finest kind. If that is not a clear invitation to buy on the strength of the quality of the actual goods offered for sale, then language has no meaning. The Executive includes at least two prominent barristers, and two most eminent business men. Should it not be part of their duty to see that promise and fulfilment in these matters are brought into accord with Manchester commercial practice, and a limit placed on the conductor's caprice in these matters?

C. H.

## Music in Scotland

**ABERDEEN.**—The Aberdeen Oratorio Choir, with the assistance of the Scottish Orchestra, performed Verdi's 'Requiem,' Mr. Willan Swainson conducting.

**COUPAR ANGUS.**—The Perth Madrigal Society (conductor, Mr. David T. Yacamini) gave a concert of part-songs.

**EDINBURGH.**—The programmes of the Paterson Orchestral Concerts (Scottish Orchestra) were on the same general lines as those of the Glasgow Choral and Orchestral Union, noticed below. Mr. Albert Coates conducted.——At the fifth of the Reid Orchestral concerts, Dame Ethel Smyth conducted a performance of her own Mass in D, and the programme contained also Somervell's 'Normandy' Variations for pianoforte (soloist, Prof. Tovey) and orchestra (conductor, Dr. Mary Grierson), and Mozart's 'Magic Flute' Overture. At the sixth concert the programme comprised Bach's third 'Brandenburg' Concerto, Schumann's rarely-heard Concerto, Op. 86, for four horns and orchestra, Mozart's Sinfonia Concertante for violin, viola, and orchestra, and Beethoven's seventh Symphony.——The programmes of Prof. Tovey's Sunday concerts during the month included Handel's Concerto Grosso in B flat, Purcell's second 'Gordian Knot' Suite, and Bach's A major Pianoforte Concerto (soloist, Prof. Tovey), all played by the strings of the Reid Orchestra, Beethoven's Pianoforte Trio in B flat, Op. 97, Brahms's Pianoforte Quartet in G minor, Op. 25, and a pianoforte recital by Prof. Tovey, comprising Bach's third 'French' Suite, Beethoven's 'Waldstein' Sonata, Schumann's Fantasia, Op. 17, and Brahms's Ballades Nos. 1 and 2, Op. 10, and 'Paganini' Variations.——At the fourth of the series of University Historical concerts, Prof. Tovey presented, with critical and explanatory comments, a Brahms programme, consisting of the 'Cello and Violin Sonatas, Op. 99 and 101, and the C minor Trio for pianoforte, violin, and 'cello, Op. 101.——The Scottish String Quartet gave a programme of string quartets by Haydn, Beethoven, and Dvorák.——The 1928 Choir (conductor, Mr. Robert C. Gray), a recently formed choir of young singers, gave a first concert of part-songs.

**GALASHIELS.**—At the third of the series of subscription concerts, the Scottish Orchestra provided the programme, Mr. Albert Coates conducting.

**GLASGOW.**—For the third and final month of the Scottish Orchestra season (Glasgow Choral and Orchestral Union) Mr. Albert Coates succeeded Mr. Albert van Raalte as conductor. The programmes included: Symphonies—Beethoven's C minor, Schubert's 'Tragic' No. 4, in C minor, Brahms's No. 4, in E minor, and Tchaikovsky's No. 5, in E minor; Symphonic Poems, &c.—Scriabin's 'Le Divin Poème' and the 'Poème de l'Extase,' Tchaikovsky's 'Francesca da Rimini,' Schelling's 'Victory Ball,' and Hadley's 'Lucifer'; Overtures—Beethoven's 'Egmont,' Wagner's 'Flying Dutchman' and 'Mastersingers,' Nicolai's 'Merry Wives of Windsor,' and Glinka's 'Russlan and Ludmilla'; Suites, &c.—Respighi's 'Pines of Rome,' the Scarlatti-Tommasini 'Good-humoured Ladies,' Mozart's 'Kleine Nachtmusik,' for strings, and Elgar's 'Enigma' Variations; Concertos, &c.—Mozart's Violin Concerto in D (Mr. Loris Blofeld), Beethoven's 'Emperor' Concerto (pianoforte, Mr. Frederic Lamond), Saint-Saëns's Pianoforte Concerto No. 2, in G minor

(Mr. Arthur Rubinstein), Dohnányi's 'Nursery Song' Variations for pianoforte and orchestra (Dohnányi), and de Falla's 'Night in the Gardens of Spain,' for pianoforte and orchestra (Mr. Arthur Rubinstein); Miscellaneous—Borodin's 'Prince Igor' dances, Liadov's 'Four Russian Folk-songs,' and the Bach-Esser Toccata in F. For the final concert the programme was, as usual, chosen by popular vote, and comprised well-worn favourites: Tchaikovsky's Symphony 'Pathétique' and 'Nutcracker' Suite, Beethoven's 'Leonora' No. 3 Overture, and Sibelius's 'Finlandia,' the only surprise item being Schelling's 'Victory Ball' Fantasy! The Glasgow Choral Union and the Scottish Orchestra joined forces, with Mr. Wilfrid Senior as conductor, in performances of Kodály's 'Hungarian Psalm,' Delius's 'Sea Drift,' and Vaughan Williams's 'Sea Symphony.' During the thirteen weeks' season, from November 10 to February 9, the Scottish Orchestra took part in fifty-four concerts—thirty-seven at Glasgow, twelve at Edinburgh, and one each at Aberdeen, Dundee, Dunfermline, Galashiels, and Helensburgh.——The Fellows String Quartet, led by Mr. Horace Fellowes, gave two chamber concerts, presenting Quartets by Haydn, Mozart, and Beethoven, two by Schubert, and, with the co-operation of other local players, what was announced as the first performance at Glasgow of the Schubert Octet.——Miss Amy Monteith, a young Glasgow pianist, gave a first recital.——The Caledonian House Ladies' Choir, a city warehouse choir with a successful competitive festival record, gave a concert of part-songs, Mr. Thorpe Davie conducting.——The newly-formed Glasgow Chamber Music Society has engaged the Budapest String Quartet to give a week's series of seven chamber concerts in the M'Lellan Galleries, Glasgow, in October. This is stated to be the Budapest Quartet's first visit to Scotland.

**GREENOCK.**—The Greenock Orchestral Society (conductor, Mr. J. Peebles Conn) gave its annual concert. The programme included Schubert's 'Unfinished' Symphony, Mozart's 'Magic Flute' Overture, MacKenzie's 'Britannia' Overture, Bizet's 'L'Arlésienne' Suite No. 2, and Grieg's 'Holberg' Suite for strings.

**HELENSBURGH.**—At the second of the series of subscription concerts, the Scottish Orchestra furnished the programme, Mr. Albert van Raalte conducting. The third concert took the form of a recital by Madame Elisabeth Schumann (soprano) and Mr. Angus Morrison (solo pianoforte).

**PERTH.**—The Perth Madrigal Society (conductor, Mr. David T. Yacamini) gave a Scottish concert. The Perth Orchestral Society (conductor, Mr. R. P. M'Glynn) gave its annual concert. The most ambitious items were Mozart's Concerto in E flat for two pianofortes and orchestra, and Weber's 'Oberon' Overture.

**GENERAL.**—The 'international celebrity' concerts given at Glasgow, Edinburgh, Dundee, Stirling, and Ayr comprised a violin recital by Kreisler and a vocal recital by McCormack, assisted by Lauri Kennedy ('cello').——The third of the Max Mossel series of subscription concerts at Glasgow, Edinburgh, Aberdeen, Ayr, and Bridge-of-Allan took the form of a recital by Madame Elisabeth Schumann (soprano) and Artur Schnabel (pianoforte), Schnabel making a profound impression on this, his first, visit to Scotland.

SEBASTIAN.

## Music in Wales

**ABERDARE.**—The Bethel Choral Society, braving the financial risks of the prevailing depression in this mining area, gave a performance of Dvorák's 'Spectre's Bride,' with the help of an amateur orchestra, conducted by Mr. Dan Edwards. Musically the performance is said to have been highly successful. The soloists were Miss Megan Thomas, Mr. Trefor Jones, and Mr. Frank Phillips.

**ABERYSTWYTH.**—The programmes of the weekly College concerts have included among the chamber music items Schumann's Quintet, Op. 44, for pianoforte

and strings, and Dvorák's Quintet, Op. 81, for the same combination, Schubert's String Quartet in D minor, the Andante and Vivace from Bach's Double Concerto, and Purcell's 'Golden Sonata,' the soloists in both cases being Miss Esmé Silver and Mr. Hubert Pearce. Orchestral items have comprised Mozart's Symphony in G minor, 'Finlandia,' and some small items. Solo instrumental numbers by Handel, Marais, and Marcello have been given by Miss E. Cook (violin), Mr. Hubert Pearce (viola), and Mr. Haydn Lewis (cello).

BANGOR.—At the fourth special concert the University College Orchestra, under Mr. E. T. Davies, played Holst's Fugal Concerto, a Mozart Violin Concerto with Miss K. Washbourne as soloist, and an interesting Suite for solo pianoforte and strings (Miss Enid Lewis at the pianoforte). At the fifth special concert the Birmingham Chamber Music Players contributed two works which proved of great interest—Elgar's Quartet in E minor and a set of seven Bagatelles under the collective title of 'Nugæ,' by J. B. McEwen. They also collaborated with the College players in a spirited performance of the Mendelssohn Octet.—The weekly programmes during the month have included the Fauré Violin Sonata, a 'Cello Sonata by Henry Eccles, a Haydn Quartet ('Sunrise'), the 'Archduke' Trio, and Frank Bridge's Miniature Trios (second set), together with various vocal items.—Two concerts for children have been given. At the Musical Club concert, on February 7, Mr. Pat Ryan joined the College players in the Mozart and the Brahms Clarinet Quintets. The Mozart was beautifully played. Mr. E. T. Davies is giving a series of eight lectures on 'The History and Development of Musical Art.' The College Choral Society is rehearsing Bach's 'St. Matthew' Passion for performance in May.

CARDIFF.—On January 18, the Countess of Plymouth organized a concert in aid of the Miners' Relief Fund. Orchestral items included German's 'Welsh Rhapsody,' Berlioz's 'Carneval Romain,' Moussorgsky's 'Dance of the Tumblers' and Howells's 'Puck's Minuet.' Miss Rosina Buckman contributed a number of vocal items, and the Mountain Ash Girls' Choir, conducted by Miss E. Thomas, sang some part-songs.—On February 6, the Budapest Trio gave a chamber music concert at the Girls' High School, the programme including Ravel's Trio in A minor and Dvorák's 'Dumky' Trio.—The National Orchestra of Wales has been making a great stride forward in its performances. Recent programmes have included Brahms's Symphonies Nos. 1 and 3, Dvorák's Symphony No. 4, the Overture to 'The Mastersingers,' and Strauss's 'Death and Transfiguration.' Lighter items have been Honegger's 'Pacific 231,' Liszt's Rhapsody No. 2, Saint-Saëns's 'Algérienne Suite,' &c. Dohnányi's 'Concertstück' for cello and orchestra (soloist, Mr. Ronald Harding), Mendelssohn's Violin Concerto in E minor (soloist, Mr. W. Primrose), and the 'Liebestod' from 'Tristan and Isolde' (vocalist, Miss Stiles Allen) have also formed parts of the programmes.—Dr. Hopkin Evans recently gave a lecture to the Cardiff Cymmrodorion Society on the renaissance of music in the country. He emphasised the influence of the folk-song, and, quoting Sir Henry Hadow, said that 'every artist who had compelled the attention of the world had done so by addressing it as the spokesman of his own people.'—Mr. Ifor Evans, lecturing on 'German Hymns and Hymn-Tunes,' spoke of the manner in which Bach had used hymn-tune melodies in his works, and said that few of the old Welsh tunes had been given an artistic arrangement. It is possible that the lecturer may have been unaware of the series of fine meditations on famous tunes written for the Harlech Festival a few years ago, though it is quite true that good work of this kind is scarce.

NEWPORT (MON.).—On February 4, at the Girls' High School, a chamber music lecture-concert, under the auspices of the National Council of Music, was given by Miss Evelyn Cook (violin), Mr. Ronald

Harding (cello), and Mr. Charles Clements (pianist-lecturer). Beethoven's great Trio in B flat, Op. 97, and Brahms's Sonata for pianoforte and violin, in A, Op. 100, were the chief items in the programme, and Miss Cook and Mr. Clements contributed a number of solo items by Bach, Handel, and Purcell.—On February 5, at the Central Hall, the National Orchestra of Wales played Schubert's 'Unfinished' Symphony, Nicolai's Overture to the 'Merry Wives of Windsor,' and an Entr'acte and Berceuse from Massenet's 'Don César,' together with Liszt's 'Hungarian Rhapsody' No. 2. Miss Davis Bennett and Mr. Ronald Chivers contributed vocal numbers.

GENERAL.—Some considerable interest was aroused a short time ago by the Mid-Rhondda Choir's performance of a Mass by Edward Gardner, a Council roadman and a local amateur. Members of the choir had copied out the parts, and a small orchestra assisted. The work is slight in construction, and simple melody is more obvious than harmonic mastery, but both the work and the circumstances of its performance reflect credit on all concerned.

#### THE YULE-TIDE FESTIVAL AT VICTORIA, B.C.

Since the inaugural Festival at Quebec some two years ago, similar Festivals, sponsored by the Canadian Pacific Railway, have taken place in various parts of Canada. There has been a general tendency to move westward, with the result that December of the past year witnessed the first of such Festivals on the Pacific Coast, the Yule-tide Festival held at Victoria, British Columbia, from December 22 to Twelfth-Night.

The movement still being somewhat young, a few words in explanation may perhaps not be out of place.

Though it may be safely concluded that the Railway Company has its own interests at heart in the matter, the production of such Festivals as have taken place during the past two years will ultimately prove of untold value to Canada both educationally and internationally.

In each case the outstanding note has been characteristic of the particular part of the country in which the Festivals were being held. At Quebec, the French folk-songs were a prominent feature; at Winnipeg, the many foreign nations that constitute the major part of the population of the prairie provinces were represented with their various folk-songs and dances; Banff was chosen as a fitting setting for a Scottish Festival; and Victoria, said by many to be more like England than any other part of the Empire, was the setting for the recent English Yule-tide Festival. Vancouver, as one of the coming sea-ports of the world, has been chosen for the Sea Music Festival, to be held the latter part of January, and a Festival similar to those already held at Winnipeg, has been arranged to take place in March of this year at Regina.

In Canada generally, and more particularly in the West, music of a generally educational nature is not available to the masses to any great extent, and since the choral work of these Festivals is produced chiefly by local talent under the direction of competent directors, a personal interest in the proceedings has been created. As an ultimate result of the preservation of the national music of the many various races of which Canada is composed, it is not very difficult to foresee that this music will, in the course of generations, become a valuable asset in what will eventually be the National music of Canada.

The programme of the Yule-tide Festival, conducted by Mr. Harold Eustace Key, musical director for the Canadian Pacific Railway, covered a period of two weeks, and opened with a performance of the Chester Mysteries at the Crystal Garden Theatre, on the evening of December 22.

This Mystery play, written by a monk of Chester Abbey, Randal Higden, and first performed exactly six hundred years ago, was the first performance of the kind to be seen at the Coast, although there have



been two previous performances at Toronto in connection with Hart House.

To Major Bullock-Webster, of Victoria, from whose dramatic classes the cast was drawn, and under whose direction the initial work was carried out, great credit is due. The finishing touches were given by Mr. J. Harry Smith, of Montreal, and Miss Charlotte Cotter, of Toronto, both of the C.P.R. Press bureau, and both of whom have had considerable experience at Hart House. Considering the inexperience of the players, and the general character of the play, together with the unfamiliar English of the Middle-Ages, a most creditable performance resulted. The costumes were those used previously at Hart House, and the setting was made at Montreal, both being thoroughly artistic and leaving nothing to be desired in this respect. Of the incidental music, composed by Dr. Healey Willan, of Toronto, for a concealed choir and string quintet, and performed by the Elizabethan Quartet and local musicians, it may be said that the result was altogether enjoyable.

Monday brought two more performances of the Chester Mysteries—one in the form of a children's matinée and another evening performance. This was followed the same evening by one of the most impressive events of the whole Festival, the community carol-singing in front of the Parliament Buildings. The setting was unusually attractive, showing the Buildings, that lend themselves unusually well to such treatment, brightly outlined against a clear, fine sky. The crowd, led by Mr. Key (who makes an ideal master of ceremonies for such occasions), grew both in enthusiasm and size as the evening proceeded, till finally when the Lieut.-Governor left his car to join in the singing of the National Anthem, the scene was one not easily to be forgotten.

The entertainment for Christmas Day was more in the form of general festivities than any set programme, and took place, for the most part, during dinner. At intervals the Elizabethan Quartet, in period costumes, sang carols. The great event of the evening, however, was the bringing in of the Boar's Head, which was done with faithful regard for tradition. Led by the Jester, the little procession made the round of the tables for all to see, the Steward carrying his staff of office, the pages and the chef with his prize, all the while singing the old 'Boar's Head' carol.

The remainder of the programme included a most successful play, 'Mr. Wardle's Christmas Party,' adapted from the 'Pickwick Papers,' one more performance of the Chester Mysteries, another concert of Christmas music, and a concert of carols given by the Quartet. This latter concert was really interesting from a historical point of view, since the selections were drawn from carols covering a period from the 15th century to the present day.

On New Year's Eve there were special wassailing carols and hogmanay carols, and, as a fitting close, Twelfth-Night Revels on the evening of January 5.

## Musical Notes from Abroad

### PARIS

During the past weeks attention was chiefly called by numerous first performances of symphonic music. In spite of the current apprehensions as to the unattractiveness of modern music for the public at large, our concert associations feel more and more the necessity of varying their programmes with new items. A short account of some of the latter will be the object of these lines. Beginning with the Colonne Association, under the direction of Gabriel Pierné, we note the second Suite in C, by Enesco, the well-known violinist. Composed in 1915, this work is not particularly novel, but is endowed with honest lyricism and sound architecture. R. Blin is responsible for an orchestral suite, 'En Champagne,' composed in 1917 while he was fighting on the French battle-front. Reacting against the warlike atmosphere around him, the composer depicts

calm country scenes, the twilight on the fields, the awakening of Nature. His music sounds sincere in intention, and is well scored.

Madame Bécларd-d'Harcourt presented a cycle of Indian popular melodies collected at the Andes, arranged by herself. They are exquisite specimens of South-American folk-music. Madame M. Grey sang them with perfect art, and they met with popular success. Of Piriou's symphonic Suite entitled 'Au Pays de Kómor,' and based on the poem by Leconte de Lisle, only a fragment, 'In the Tempest,' was performed for the time being. It aims at depicting the tragic beauty of a storm on the coast of Brittany. The music is vigorous and solidly built, and lacks neither colour nor picturesqueness.

At the Lamoureux Concerts was performed 'Trois Chansons à dire,' by R. Charpentier, composed for female vocal trio with orchestral accompaniment. These songs testify to the author's musical temperament. At times they take a popular turn; in other passages the musician indulges in concise but ingenious symphonic developments. They were expressively sung by Mesdames Malnory, Vhita, and Taskin. Delannoy's 'Ballade,' inspired by MacOrlan's novel 'La Chiourme,' is elegant, endowed with a personal turn, and soberly expressed.

At the Padeloup Concerts, conducted by Rhéne-Baton, we have had Capdevielle's symphonic poem 'Evocations de l'Averne,' which, following Virgil and Homer, leads us to the gates of Hades. The piece is frankly of a dramatic character, and the composer shows considerable gifts in that direction. A Phantasy for pianoforte and orchestra, by Paul Le Flem, efficiently performed by Madame Zurluh-Tenroc, brought forward a genuine musical personality. M. Le Flem is a faithful Breton, and his music is deeply impregnated with the spirit of the popular art of that interesting French province.

As in past years Walther Straram inaugurated at the Champs-Élysées Theatre a series of sixteen weekly symphonic concerts at which, along with works drawn from all epochs of musical history, the claims of modern music are well recognised. Since their foundation, only a few years ago, the Straram Concerts may justly claim to have attained a high degree of perfection in the study and the execution of their varied programmes. The latter are composed in a spirit of liberal eclecticism over which presides the keen musical intelligence of the chief. The first novelty presented was a Pianoforte Concerto by D. Lazarus. It is in the classic form, giving the chief part to the soloist. The slow movement is pregnant with emotional qualities, and the first and last movements are of a brilliant and rhythmic character. I was unable to attend the two subsequent concerts, at which first performances were given of a 'Suite Valaque,' by the Rumanian composer F. Lazar, and three 'Pastorales' by J. Rivier.

PETRO J. PETRIDIS.

### ITALY MILAN

One-act operas seem to be in vogue at present, and an addition to the list was Lattuada's 'Le Preziose Ridicole,' presented at La Scala on a recent Saturday night for the first time. The libretto is taken from Molière's 'Les Précieuses Ridicules.'

The composer is still a very young man, and besides being armed with unbounded enthusiasm, possesses no mean courage (his new setting of 'Don Giovanni' is to be premiered at the San Carlo of Naples in a week or so). The opera is preceded by an overture sketched on themes later developed in the vocal or instrumental score, with the result that one gains the impression either of an opera based on the motives of a symphony, or a potpourri (the Overture) orchestral arrangement taken from the opera.

It is a difficult work to sum up with certainty, and one is inclined to postpone judgment. There are pages of undoubted loveliness and charm, and yet one



cannot dismiss a sort of anxiety for the general effect. The stage movement is uncertain, and in the hands of any but a good producer would drag the opera into open ridicule. As it is, there are at least two sections which should most decidedly be cut. This carefully attended to, one would not hesitate to give unstinted praise and approval. There are portions strongly reminiscent of Bach, Handel, and Pergolesi, but not to the extent of borrowing. The music is original, and achieves the end of a clever caricature. The instrumentation shows a lack of knowledge of brass effect, if we may judge from the failure of certain mock pompous passages that on paper look splendid.

Mafalda Favero and Ebe Stignani sang respectively the rôles of Madelon and Cathos; Gorgibus was well, if a little heavily, interpreted by Baccaloni; and as La Grange and Croissy, Venturini and Baracchi were well placed. The Polish tenor Jan Kiepusa sang the more important part of Mascarielle, but forced matters, both in singing and acting. More discreet was Faticanti as Jodelet. Santini conducted, and he and the composer were the recipients of much applause.

'Le Preziosie Ridicole' was followed by 'Casanova a Venezia,' a new ballet by Adami and Pick-Mangiagalli, dealing with the various amorous incidents of the famous gallant's career in Venice. Like 'Vecchio Milano,' the ballet which was produced here last year, 'Casanova' more nearly approaches pantomime than the traditional Russian Ballet. The principal figure is an actor, and not a dancer, and, as the story revolves round him, there is more miming than dancing. One is at a loss to know whether the choreographer, the same in both ballets, is trying to create a new form or if he is simply incapable of developing an original theme on traditional lines. The result, however, is far from uninteresting. Indeed, to many a layman it will prove better entertainment than the classic dance, for the simple reason that it is possible to include a dramatic figure, and is easier to follow. That is speaking of the form. As an individual work of art, 'Casanova a Venezia' has no secure foundation, either musical or choreographic. The story abounds in interest, but the recent appearance of a cinema film dramatising the story is too fresh in people's minds to allow Signor Adami to 'get away with' his extensive borrowings of another's ideas.

'Boris Godounov,' with a new protagonist in the person of Rossi-Morelli, has been given a number of times, and during the next week or so we are promised Ravel's 'Spanish Hour.' Puccini's 'Il Tabarro,' one of the three one-act operas that form the Tritico, has been played also, with marked success. One is inclined to rank this short work as among Puccini's best things.

At Rome the Royal Opera has been having a good deal of Mascagni, with his 'L'amico Fritz' and 'Cavalleria.' The performances have been marked by the patronage of the young Princesses Giovanna and Mafalda, whose presence has stirred many of the city's youth into a seeming interest in opera. The principal singers have been Claudia Muzio, Bertana, Franci, Lauri Volpi, and Stracciari. Verdi was represented by his worst opera, 'Traviata,' and Bellini by his most sentimental, 'Norma.'

I regret to report that Toti Dal Monte, after her first performance of 'Il Re,' last month's novelty, was taken seriously ill, and has now gone to the Riviera to recuperate. It will probably be six months before she will sing again. Her part in 'Il Re' was taken by Mercedes Capsir after a delay of some twenty days. Though less brilliant than Dal Monte, Capsir is a better actress, and sustained the rôle very creditably. The opera improves with acquaintance, and continues to attract good houses.

CHARLES D'IF.

#### TORONTO

This (January) has been an eventful month for music. After an absence of many years, opera again tried its fortune under the ambitious auspices of the

American Opera Company. This well-equipped organization from the Rochester School of Music (or, rather, the Eastman School, as it was founded by Mr. Eastman) is directed by Mr. Vladimir Rosing, who has as associates Mr. Campbell McInnes (for diction) and Mr. Frank St. Leger (for orchestra). We were unexpectedly impressed with the taste and unusual vocal efficiency shown in presentations of 'Faust,' 'Figaro,' and 'Butterfly.' In matters of clean-cut utterance and emotional restraint the performances were worthy of the best opera traditions, particularly in choral work. And, happily, there were no 'stars.'

Toronto was favoured with another surprise—an evening of truly remarkable singing by the Prague Teachers' Chorus, under Prof. Metod Dolezil. It is almost impossible to imagine more highly trained singers from a true standard of musicianship, particularly as to range and technique. Works, many of them entirely unknown here, by Smetana, Jan Kunc, J. B. Foerster, and Fricker constituted a most interesting programme.

The Philharmonic concert drew large houses for a joint recital by Florence Austral, Paul Kochanski, and John Amadio; and for the Detroit Symphony Orchestra, the latter brilliantly conducted by Mr. Victor Kolar, assistant to Mr. Gabrilowitsch, who is on holiday. Disappointment in the failure of Sir Thomas Beecham to appear as guest-conductor was amply offset by Mr. Kolar's magnetism and the vigorous originality shown in his reading of the Tchaikovsky fifth Symphony.

Other outstanding events include the impeccable Roland Hayes in a typical programme—he sang to a packed house, and was in perfect voice; Mischa Heifetz in a brilliant and commanding programme, given with his customary magnificent reserve, Dr. Ernest Macmillan directing the Toronto Conservatory Choir and Orchestra in the Christmas Oratorio; and Dr. Orr Kunits conducting the Toronto Symphony Orchestra in some of its best work this season—strangely enough, the Tchaikovsky fifth again.

And now we are quiet again, waiting eagerly for the Mendelssohn Choir Festival. There will be four concerts, but we fear not nearly enough seats to accommodate the applicants. Again we are to welcome Mr. Fritz Reiner and the Cincinnati Symphony.

H. C. F.

#### VIENNA

##### THE NEW SITUATION AT THE STAATSOOPER

The Vienna Opera occupies a unique position among the operatic theatres of the world. Nowhere else is the attention and public interest equally centred in an operatic theatre. There can be no comparison, in this respect, with London, where the short operatic season is a passing episode within each musical year; or with New York, where operatic activity is left to the initiative and taste of a small wealthy circle; nor, indeed, with Paris—for although the French government contributes its share (and a rather meagre one) to the maintenance of its two opera houses, they are a social affair rather than a vital factor in the public life of the city. At Vienna, where the government covers the entire cost of the two State theatres, and where, consequently, the State Opera is financially supported by each individual citizen, there is a unique situation. The ardour, even passionate interest, with which all Viennese citizens follow the reports and activities of the Staatsoper and its changing fortunes, cannot perhaps be conceived by anyone not thoroughly familiar with local conditions and mentality. This impoverished country clings to its State Opera with a grim determination, as to its last great possession saved from a great and mighty past. It is the merit of Franz Schalk that the standard of the house has not been lowered, like that of other and wealthier opera houses—indeed, it has improved during the trying post-war period—so that Vienna's Staatsoper may now be considered by far the best of all German-speaking opera houses, if not the best in Europe—even though

musical Vienna is otherwise, frankly speaking, but a shadow of its past.

Amid almost feverish interest on the part of the general public, the Staatsoper has recently passed through a long-awaited crisis. The outcome was the appointment of a new director in the person of Clemens Krauss, who will assume the post with the beginning of the new season. This means the retirement of Schalk from a position which he has occupied for eleven years, and which no one had expected him to leave within the next few years. Schalk will, however, remain as guest-conductor, and many think that the directoral rôle of the resourceful man is but temporarily finished.

Clemens Krauss, at any rate, undertakes no light job. With Strauss, Schalk, and Furtwängler as guest-conductors beside him, and with Bruno Walter as a silent candidate at his back, he faces a difficult task. Krauss, a Viennese by birth, has proved his abilities as a conductor at the Staatsoper in his youth; and his experiences at Frankfurt, where he has since served as director, will be valuable to him. He undertakes to waive guest tours for the sake of constructive work at the Staatsoper, and he promises a completion of the ensemble, and some interesting novelties. This is important in view of the present situation; the current season has been almost unparalleled in the history of the house for its lack of new works. With half of the season passed, the Staatsoper has so far placed to its credit one single novelty—Rabaud's innocent and mildly entertaining opera 'Marouf,' the production of which was less an artistic necessity than an act of courtesy towards the French government, in recognition of the Vienna Opera's successful visit there last year. Ravel's 'L'enfant et les sortilèges' is promised as the second, and so far only, novelty of the season; a meagre harvest.

#### FURTWÄNGLER

Furtwängler, having definitely declined the directorship of the Vienna Opera (a post so coveted by almost every great German conductor) in favour of the Berlin Philharmonic Orchestra, has still retained his activities as director of the Vienna Philharmonic concerts. Vienna, though disappointed, has not allowed his tremendous popularity to suffer from the incident. The Philharmonic concerts are completely sold out, and Furtwängler's name remains a magnet also with the choral concerts of the Gesellschaft der Musikfreunde, which he shares with Robert Heger. From Furtwängler the Philharmonic subscribers accept even modern music, and might accept even ultra-radical works if he chose to produce them. There is nothing that Furtwängler might not risk here, and it is, indeed, deplorable that he does not give his Vienna audiences the same strong musical food which he presents to Berlin. Is it respect for the proverbially conservative Philharmonic *genius loci*, or merely lack of time for rehearsals? Debussy's 'Nocturnes'—two of them only, 'Les Sirènes' being omitted for want of a chorus—are as far afield as Furtwängler has this season gone in the way of modernism. For the balance, he has presented familiar classic and romantic works, albeit with a perfection that made them appear new and surprising.

In the Gesellschaft concerts, Furtwängler has given a beautiful production of the 'St. Matthew' Passion—a centenary performance, so to say. Just two hundred years ago, the Passion was first heard at Leipsic—an unassuming 'occasional' composition for Easter Week, presented with a modest handful of artists at St. Thomas's Church; while at the same hour Leipsic's general interest centred upon the première of a new Passion by one Gottlieb Fröbel, at the New Church. A century later, Mendelssohn began the Bach renaissance with his historical performances of the 'St. Matthew' Passion; and again a hundred years later, a crowded hall at Vienna listened attentively to the gigantic work in Furtwängler's marvellous performance. Karl Erb was the Narrator—the most perfect of Bach singers to-day, impeccable in style and intense expression.

#### ROBERT HEGER'S NEW SYMPHONY

Robert Heger, well known to Covent Garden audiences for several seasons past, is acknowledged here as a musician of great merit and value. In his quiet, unassuming, sincere way he has gradually arrived at an important position in the musical life of the city. But his importance as conductor both at the Staatsoper and Gesellschaft der Musikfreunde is a sword that cuts both ways. That a fine conductor could also be a composer of worth seems still inconceivable to the majority reminiscent of the malicious *bon mot* concerning 'Kapellmeistermusik.' In the music of a composing conductor, we are all too prone to look for plagiarisms, and those determined to find them will discover them everywhere. It bespeaks Heger's prestige and popularity that such reminiscence-hunting was waived for the première of his second Symphony. Habitual explorers disagreed whether Strauss, Bruckner, or Mahler had inspired this or that passage, but the dissension within so wide a radius was sufficient evidence for Heger's originality, and the general public accepted the Symphony with even more readiness than Heger's big choral work 'A Song of Peace,' which we heard last season.

The Symphony is in four movements, with varying moods and strong, well-calculated contrasts, yet united and rounded out, as it were, through one theme which goes all through the work and recurs in ever new shapes and disguises. 'Fantasia seriosa,' 'Scherzo furioso,' 'Notturmo,' and 'Perpetuum mobile' are the inscriptions of the four portions, and such wide scope of moods offers Heger splendid opportunities. He has the mastery of his craft, proving it in an imposing thematic and contrapuntal workmanship; he scores brilliantly, with imagination and wit, and with an infinite sense of colour. Above all, he speaks the language of a cultured musician, and with obvious sincerity. Heger's romanticism is free from sentimentality, his modernism is never strained, and always convincing. Indeed, Heger redeems, with this piece, the much accused 'composing Kapellmeister'—for perhaps only one so perfectly associated with the orchestral apparatus and so familiar with its possibilities could write a piece so brilliantly effective as the dazzling, electrifying 'Perpetuum mobile.' The success of the Symphony was great, and Heger received an ovation.

PAUL BECHERT.

## Obituary

We regret to record the following deaths:

LAWRENCE WALKER, on January 6, at Belfast. Dr. Walker was born at Gloucester about sixty-seven years ago, but at a very early age he came to Armagh, so that he was always regarded, and indeed regarded himself, as an Irishman. Like many good musicians he received his training in a cathedral, being in the Armagh choir until his voice broke. In those days he won considerable renown as a solo singer, and was in great demand at concert in the neighbouring towns. At the age of seventeen he was appointed organist of Carrickfergus Parish Church, and shortly afterwards of St. James's Church, Belfast—a position which he held for about forty years. Here he laboured unceasingly to raise the standard of Church music. For many years Dr. Walker was lecturer at Queen's University, Belfast, where his teaching was a delight and an inspiration. He had a first-class brain, and his analysis of a work was always clear. But there are two respects in which Dr. Walker was pre-eminent—as a pianist and as a pioneer, locally, in chamber music. From Bach to Ravel he played everything, but neither in this nor in any other branch of his music would he stoop to the cheap or the meretricious. Early in life he instituted a series of chamber concerts, which continued up to the time of the war. These concerts, in their early days, attracted only a small number of music-lovers, but that small number will always remember with gratitude the opportunity,

otherwise denied, of hearing great music well performed. Many, like the present writer, owe their first introduction to perfection in music to hearing the Brodsky Quartet, who were annual visitors, play Mozart and Beethoven at these concerts. The inevitable financial loss was borne by Dr. Walker. Any review, however brief, of his life must lay stress on his continual and self-sacrificing efforts to help to raise the status of the musical profession. He was the founder, and first hon. secretary, of the Ulster branch of the I.S.M. and president, since its inception, of the Ulster Society of Organists and Choirmasters. When the Society of Professional Musicians in Ulster was inaugurated (for private reasons, he refused the presidency) he became vice-president, and held that post up till his death. Musical Ulster takes leave of its leader with respect, gratitude, and affection.

G. H. FITZSIMONS.

SYLVESTER SMITH, on January 21, at Belfast. He was born at Chilwell, Nottingham, in 1863, and was a soloist in the local church at the age of six, when he sang Spohr's 'As pants the hart.' Taking up the study of the violin while still a boy, he later played among the first violins in the Leicester Opera House. Singing, however, claimed him ultimately, and he enjoyed much success as a tenor on the concert-platform and in oratorio. He declined several invitations to join various opera companies, preferring to make business his main occupation. He removed to Belfast in 1889, and his valuable work for the Ulster Amateur Operatic Society, and a host of other musical enterprises in Northern Ireland, will be long and gratefully remembered.

SIEGFRIED OCHS, at Berlin, on February 6, aged seventy. He founded the Berlin Philharmonic Choir forty-seven years ago, and worked indefatigably as its trainer until its dissolution in 1920. Subsequently he conducted the choral class at the Berlin High School. He did much to popularise Bach's music, and also introduced to Berlin a good deal of British music. He wrote a comic opera, 'In the Name of the Law,' an autobiography, and several books on choral society work.

MINNIE HAUCK (BARONESS VON HESSE-WARTEGG), at Lucerne, on February 6. Born at New York, on November 16, 1852, of German parentage, she began her career as a singer at a concert at New Orleans when about thirteen years of age. She made her debut on the lyric stage three years later at New York, playing Amina in 'La Sonnambula.' She made her appearance at Covent Garden in 1868, and thenceforward enjoyed a brilliant career.

HENRY WILLIAM BROOKE, in London, on January 23. He entered the firm of Novello & Co. in 1873, and became a partner on the retirement of Henry Littleton in 1887. He was associated with the manufacturing side of the business, of which he remained in active control until a few weeks before his death. Mr. Brooke was a Fellow of the Royal Philharmonic Society, and a supporter for many years of the Royal Choral Society.

F. G. M. OGBOURNE, on January 9, at the Charterhouse, where he was one of the Brothers. He was born in 1851, and studied the organ under E. H. Thorne and other teachers. After holding various important London appointments he went to St. Andrew's, Holborn, in 1903, remaining there till 1925. He was a well-known recitalist, and was for many years professor of the organ at Trinity College.

DAVID FRAME FLINT, at Glasgow. He was organist and choirmaster of Hillhead Congregational Church, a well-known pianoforte merchant, past-president of the Glasgow Society of Organists, son of the late W. F. Frame who was in his (pre-Lauder) day Scotland's favourite comedian.

HELEN WHOMES, at Bexley Heath, on January 30, aged fifty-two. She was one of the directors of the firm of Whomes, Ltd., and an excellent musician. Until recently she was the organist of Christ Church, Bexley Heath.

GUSTAVE VAN DER VELDE, accidentally, from coal-gas poisoning, at Brighton, on January 14, aged seventy-eight. He had been professor of the violoncello at Brighton School of Music for about thirty years.

MARION RICHARDSON, at Edinburgh. Well-known as a concert and opera singer, and singing teacher, daughter of the composer of the favourite song 'Mary' ('Kind, kind, and gentle is she').

H. EVERITT LOSEBY, at Dundee; sometime musical director at His Majesty's Theatre, Dundee, and prominent as a violin teacher.

In common with (apparently) the entire press of this country, we were misinformed concerning the late Mr. GOLDSCHMIDT, whose obituary appeared in our February number. It was there stated that he was a pianist, but one of his personal friends tells us that he held an official legal post, and was not a musician. The confusion probably arose through similarity of names, his being Otto, after his father, but preceded by Walter.

## Miscellaneous

An interesting concert will take place on Tuesday, March 5, at 8 p.m. at the Royal College of Music, Prince Consort Road, S.W., by kind permission of the Director and Council, when Handel's cantata 'L'Allegro ed il Penseroso' will be revived, with its original orchestration, under the direction of Mr. Charles Kennedy Scott. The soloists will be Miss Caroline Hatchard, Miss Mary Morris, Mr. Percy Manchester, and Mr. George Pizzey, and the choruses will be sung by the Oriana Madrigal Society Choir, accompanied by a special orchestra with harpsichord and organ. The concert is being held under the auspices of the Oriana Madrigal Society and the Kensington Music Club, and those interested can obtain invitations and further particulars from the hon. secretary, K.M.C., Miss Edna Grasemann, 25, Campden House Chambers, Sheffield Terrace, W. 8 (telephone: Park 2572).

The group of singers who recently began activities under the title of 'The London Singers' have discovered that there is already a quartet party bearing that name. They will therefore be known hereafter as 'The London Vocal Quintet.' A change of personnel has also taken place, and the Quintet now consists of Mesdames Beatrice Hughes-Pope, Gladys Currie, Gwen Minshull, Messrs. Stanley Parsons and Eustace Belham. The repertory will be of old and modern madrigals, folk-songs, and part-songs. The secretary is Miss Minshull, 1, Claverley Grove, N.3.

Mr. Walter Yeomans will give the members of the South-East London Recorded Music Society a talk on the Brandenburg Concertos on March 11, at Sanders's Café, High Street, Lewisham, with gramophone illustrations. Further particulars from the secretary, Mr. V. Webbing, 52, Winn Road, S.E.12.

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## CONTENTS

	Page
A. K. Glazunov. By Leonid Sabaneev	209
Antonio Caldara (1679-1736). By Cecil Gray	212
Scientists and Musicians. By Katharine E. Eggar	219
Ad Libitum. By 'Feste'	220
Music in the Foreign Press. By M.-D. Calvocoressi	223
Orchestral Balance (concluded). By Tom S. Wotton	225
Non-Musical Factors in the Appreciation of Music (continued).	
By P. E. Vernon	228
The 'Saint John' Passion. A New Edition	229
Occasional Notes	229
The Musician's Bookshelf	230
New Music	233
Gramophone Notes. By 'Discus'	238
Player-Piano Notes	239
Teachers' Department:—A Modern Approach to Music Teaching: II. Music Teaching, its Aim and Purpose—a Plea for Experimental Methods. By Norah H. Bore: Points from Lectures: Easy Pianoforte Duets; Notes on an American Lecture Tour. By Ernest Fowles; Answers to Correspondents	240, 250-252
Church and Organ Music	253
The Gregorian Association	253
Letters to the Editor	256
The Amateurs' Exchange	258
Sharps and Flats	258
Competition Festival Record	258
Royal Academy of Music	259
Royal College of Music	259
Trinity College of Music	260
London Concerts	260
Music in the Provinces	262
Holbrooke's 'Bronwen' at Huddersfield	264
Music at Manchester	265
Music in Scotland	266
Music in Wales	266
The Yule-tide Festival at Victoria, B.C.	267
Musical Notes from Abroad	270
Obituary	270
Miscellaneous	271

## MUSIC.

'Turtle Soup.' Humorous Part-Song. By N. F. Byng-Johnson ... 241

EXTRA SUPPLEMENT given with this number: 'Gracious Lord of all our being.' Choral from Cantata No. 147, 'Herz und Mund und Thut und Leben.' By J. S. Bach. Arranged as an Anthem by John E. West.

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